VOLUME 2
No.2
JUNE
£1.50
USA $3 75

HEY, SMEG HEADS! IT'S POSTCARD TIME AGAIN!

# RED DWARF SMEGAZINE

WE LOOK AT
## FUTURE ECHOES
- THE MOST IMPORTANT RED DWARF EPISODE EVER?

## KOCHANSKI'S BACK!
Clare Grogan on her new image

## RIMMER:
"HE'S SUCH A GIT!"
says Chris Barrie

# SMEGATORIAL

Hey, smeg heads, it's postcard time again! How's that for a cover line, eh? Worked though, didn't it? I mean, you've at least picked this copy of the new-look Red Dwarf Smegazine off the crowded newsagent's shelf. Now, if you haven't already parted with your hard-earned £1.50, get on with it - you'll be sorry if someone sneaks up behind you, wrestles the mag off you, buys it themself, and then then you discover that it was the last copy in the shop. I mean, you know what they sey... No Smeg, no comment.

You'll certainly regret it if you miss our fascinating interview with Chris Barrie, or the classic comic strip climax to our current Jake Bullet story. And you won't want to miss our continuing countdown to Red Dwarf Series 6, as we talk to welcome returnee Clare Grogan and present more exclusive photographs from the upcoming episodes. In fact, there's so much more within these pages that it's hard to imagine life without a copy of the Red Dwarf Smegazine No.2.

Sure, it won't kill you if you fail to buy this magazine. It may not even seriously damage your health. But ask yourself this . "Is my life complete without the Smeg?" Course it's not, so get your money out - one of those small thick round coins and a rather larger seven sided one will do. A small price to pay for eternal happiness, I reckon. See you again on June 24th for more unmissable smegginess...

*Mike Butcher*

## EXCLUSIVE T-SHIRT COMPETITION!

Many of you will no doubt own Red Dwarf T-shirts, as manufactured and sold by NETWORK via mail order and through several major stores However, few loyal smeggies have had the opportunity to own any of the T-shirts pictured right This is because they have been produced by a Red Dwarf fan club in the USA and are available exclusively to their members over there You cannot obtain them in the UK except by winning our special competition Dean Gibbs of the fan club has given the Smegazine one each of the shirts shown here and we will give them away to people who can tell us what NETWORK's company name was when they started making and selling Red Dwarf T-shirts in this country.

To enter, put your answer on the back of a postcard (or sealed envelope) with your name and address, specify your favourite 3 shirts from the 7 pictured here, and send it to

**SHIRTS FROM THE STATES**
**Red Dwarf Smegazine**
**Fleetway Editions Limited**
**25-31 Tavistock Place**
**London WC1H 9SU**

Make sure your entry reaches us by the closing date, 30th June 1993. If you win, we'll try to give you one of the shirts you like best, but we can't promise nuffin', mates Just keep yer fingers crossed

**RULES**
Employees of Fleetway Editions may not enter The Editor's decision is final and.. ah, you know all this stuff by now We'll let you know who's won a bit after the closing date above, okay?

Red Dwarf T-shirts (but not the ones shown here), shorts, jackets, hats and all sorts of other wearable bits and pieces are available from NETWORK LTD, PO Box 10, London SW19 3TU
(Credit Card Hotline 081-540 5545)

If you live in the United States you can join the Red Dwarf fan club who produce these shirts - just contact Dean Gibbs, 1409 West 14 Mile, Suhe 276, Madison Heights,Michigan 48071
Or you can join the American branch of The Dfficial Red Dwarf Fan Club - write to PO Box 5055S2, Palo Aho, CA 94303 for details

Editor: Mike Butcher
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Cover photograph: Paul Grant
Cover design. Steve Curley

Production: Mark Collings
Rapro: Pre-Press Services (Leeds)

Thanks to: Rob Grant, Doug Naylor, Chris Barrie, Clare Grogan, Craig Charles, Robert Llewellyn, Danny John-Jules, Hattie Hayridge, Norman Lovett, Peter Tyler, Peter Wragg, Justin Judd, Kate Cotton, Halan Norman, Jenny Montefiore, Network, Paramount, BBC Enterprises, Dean Gibbs, Rob Collins, Mika D'Brien, Peter Schmeichel, Paul Parkar, Dennis Irwin, Steve Bruce, Lee Sharpe, Gary Pallister, Eric Cantona, Paul Ince, Brian McClair, Mark Hughes, Ryan Giggs, Bryan Robson, Andrei Kanchelskis and Alex Ferguson

Subscriptions: UK - £18 per year (p+p FREE) Cheques or POs only (no cash) made payable to FLEETWAY EDITIONS LIMITED. Send to the address below and clearly mark your envelope RED DWARF SUBSCRIPTIONS Overseas rates are available on request.

Back issues: A limited number of back issues are available. Contact the RED DWARF SUBSCRIPTIONS department at the address below for details

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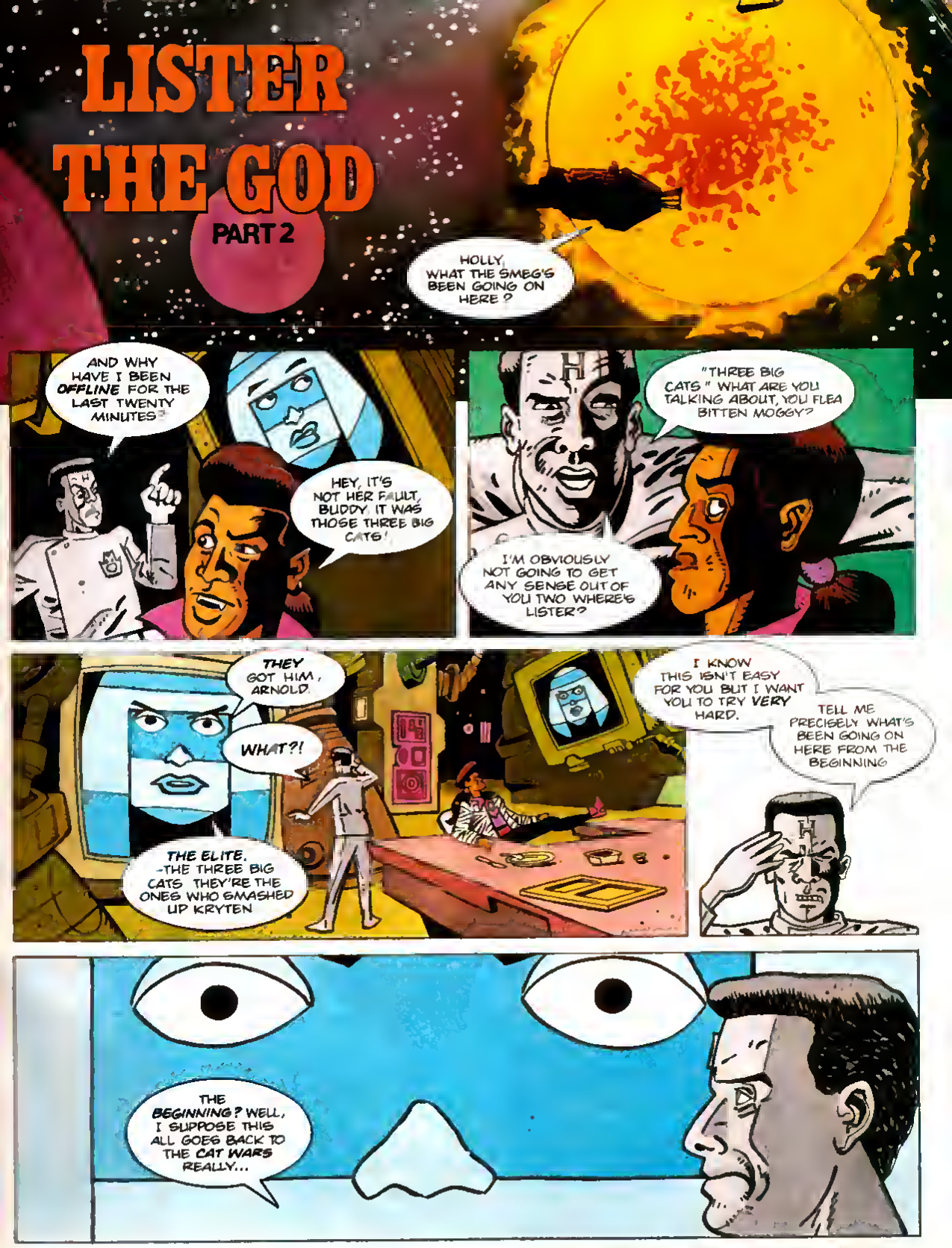
**RED DWARF SMEGAZINE**
**Fleetway Editions Limited**
**Egmont House**
**25-31 Tavistock Place**
**London WC1H 9SU**

(Psst. want to join a fan club? Then write to: The Official Red Dwarf Fan Club, P O Box 3013, London N3 3DF They'll send you details, just so long as you supply them with an SAE The club is non-profit making enterprise run by fans and they're not made of money, you know!)

RED DWARF SMEGAZINE

# LISTER THE GOD

## PART 2




••• SCRIPT & ART: Nigel KITCHING ••• LETTERS: Elitta FELL •••

"...THE GREAT TWO THOUSAND YEAR WAR FOUGHT TO ESTABLISH THE RIGHTFUL NAME OF GOD ONE SIDE BELIEVING IT TO BE CLOIGTER. THE OTHER CLISTER."

(SEE 'THE ASCENT OF CATKIND' LATER THIS ISSUE FOR MORE DETAILS-MIKE THE EDITOR PERSON)

"BUT WHILE THE TWO MAJOR RELIGIOUS ARMIES FOUGHT IT OUT, A SMALL TRIBE CALLED THE ELITE MADE A DISCOVERY...AN UNKNOWN SPACESHIP EMBEDDED IN OUR HULL."

"THE ELITE WERE THE MOST SOPHISTICATED OF ALL THE CAT TRIBES. THEY WERE THE ONLY ONEG TO HAVE POKED AROUND OUTSIDE RED DWARF."

"NONE OF THE CREW OF THE SPACECRAFT SURVIVED THE COLLISION."

"NOW THIS WAS A PRETTY SMART BUNCH OF CATS IN THE FIRST PLACE..."

"...BUT THE TECHNOLOGY ON BOARD THE STRICKEN VESSEL SOON PUT THE ELITE INTO A CLASS OF THEIR OWN."

"SO, WHILE THE OTHER CAT TRIBES FOUGHT THEIR STUPID WAR, THE ELITE BUILT THEMSELVES AN IMPREGNABLE FORTRESS CALLED THE HIGH TOWER."

"THEY FIGURED THEY'D SIT THIS ONE OUT."

"AFTER FIFTEEN HUNDRED YEARS OF HOLY WAR, THE ELITE BEGAN TO GET A LITTLE WORRIED."

"MILLIONS HAD DIED AND THE CAT RACES WERE LOOKING AT THE REAL POSSIBILITY OF EXTINCTION."

"EVENTUALLY THE ELITE DECIDED TO TAP INTO RED DWARF'S MAIN COMPUTER NETWORKS."

"I WAS STILL GOING THROUGH MY GURNING PERIOD. IT'S FUNNY THE THINGS YOU GET UP TO WHEN YOU'VE BEEN ON YOUR OWN FOR A COUPLE OF MILLION YEARS."

I DON'T THINK THEY EVER QUITE DECIDED WHAT I WAS, BUT AFTER RIFLING THROUGH MY *DATA BANKS* THEY MANAGED TO FIGURE OUT *TWO* THINGS.

...IN FIVE HUNDRED YEARS' TIME CLOISTER WOULD RETURN FROM THE WILDERNESS...

...AND THE ONLY WAY TO PUT AN END TO THE WAR WAS TO BRING HIM BACK AND HAVE HIM SETTLE THE ARGUMENT.

IF THE ELITE WERE SO SMART YOU'D THINK THEY MIGHT HAVE FIGURED OUT THAT CLOISTER WAS, IN FACT, JUST SOME SAD LITTLE GOIT WHO GOT CAUGHT SMUGGLING A CAT.

AND ARE YOU REALLY TELLING US THAT THERE HAS BEEN A RACE OF CATS HIDING OUT ON RED DWARF ALL THIS TIME?

STREWTH, DIDN'T I MENTION THE *TIME MACHINE*?

AW, C'MON GUYS! YOU MUST BE STARTING TO REALISE THERE'S SOMETHING NOT RIGHT HERE
I MEAN, DO I LOOK LIKE GOD?
SILENCE, CLOISTER. WE ELITE KNOW YOU ARE NOT THE TRUE GOD YOU DO NOT BEAR THE MARK OF THE HOLY
NEVERTHELESS, THE LEADERS OF THE CLOISTERISTS AND THE CLISTERISTS HAVE BEEN SUMMONED HERE TOMORROW. IT'S UP TO YOU TO MAKE PEACE.
MMNNN...
HOLLY! THANK GOD!
MMM-NNNNHHH!
HOLLY, WHAT'S UP?
WHAT HAVE YOU DONE TO HIM, YOU SMEGGERS?!
THE HOLY SPEAKS IN TONGUES NO MORTAL CAN UNDERSTAND THE SACRED LANGUAGE OF GOD
HOLY?
IT'S NOT HOLY, IT'S HOLLY! HE'S A COMPUTER, NOT GOD!
TAKE HIM AWAY.
YOU CATS REALLY HAVE A PROBLEM WITH NAMES, DON'T YOU?

JUMA, KRAZY, YOU MAY LEAVE CLOISTER TO ME. I THINK I SHOULD BE ABLE TO HANDLE THINGS FROM HERE.
IT WILL BE A GREAT DAY, I THINK.
VERY WELL, FRITZ. WE'LL SEE YOU TOMORROW AT THE PEACE TALKS.
SO, WHAT HAPPENS TO ME NOW?
TOMORROW YOU WILL END THE WAR.
I WILL ESCORT YOU TO YOUR CHAMBERS, WHERE YOU WILL SPEND THE NIGHT.
YOU WILL HAVE TO BE LOCKED IN, OF COURSE.
FOR YOUR OWN SAFETY.
THERE ARE SOME WHO BELIEVE THAT IT IS IN THE ELITE'S INTEREST FOR THE WAR TO REACH ITS NATURAL CONCLUSION.
ARE YOU CRAZY? I'M NOT...
WHY, CLOISTER, WHAT'S THIS... TRYING TO ESCAPE?
DON'T BE FOOLISH, CLOISTER. IT'S SUICIDE TO TRY TO ATTACK ONE OF THE ELITE!
SHHKK
SMEGGING HELL!

YOU'LL NEVER GET AWAY WITH KILLING ME!
YES I WILL YOU WENT MAD STARTED RANTING ABOUT HOW YOU WOULD JOIN THE CLOISTERISTS AND LEAD THEM TO VICTORY
YOU LUNGED AT MY SWORD...
...SUCH A TRAGIC ACCIDENT
FRITZ...
LOOK, ER...CAN'T WE TALK ABOUT THIS?

GHHH!
AAAH!
NNNGH!

DON'T GO AWAY, CLOISTER I HAVEN'T FINISHED WITH YOU YET.....
OH, SMEG!

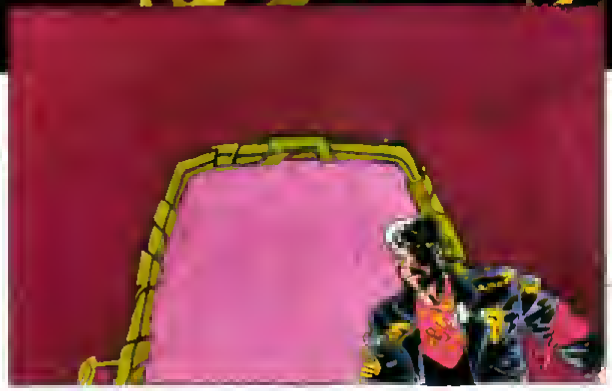
LISTEN GOD, IF I GET THE DOOR CLOSED I'LL NEVER CALL RIMMER A 'SMEG HEAD' AGAIN...

OK, THAT'S ONE I OWE YOU!
BUT IF HE SMASHES THROUGH THE DOOR AND SAYS 'JOHNNY'S HOME!', ALL BETS ARE OFF
CLIGK!

JUMA, DON'T MAKE ME KILL YOU...
THUNK!

SO FRITZ, YOU ARE A FUNDAMENTAL REMONIAN.
KRAZY AND I HAVE ALWAYS HAD OUR DOUBTS ABOUT YOU

CRRRRSH!
BROKK!
CRRRRSH!
CRRKKK!
I SUPPOSE I SHOULD TRY AND HELP
ON THE OTHER HAND, MAYBE I'LL SETTLE FOR STAYING ALIVE!

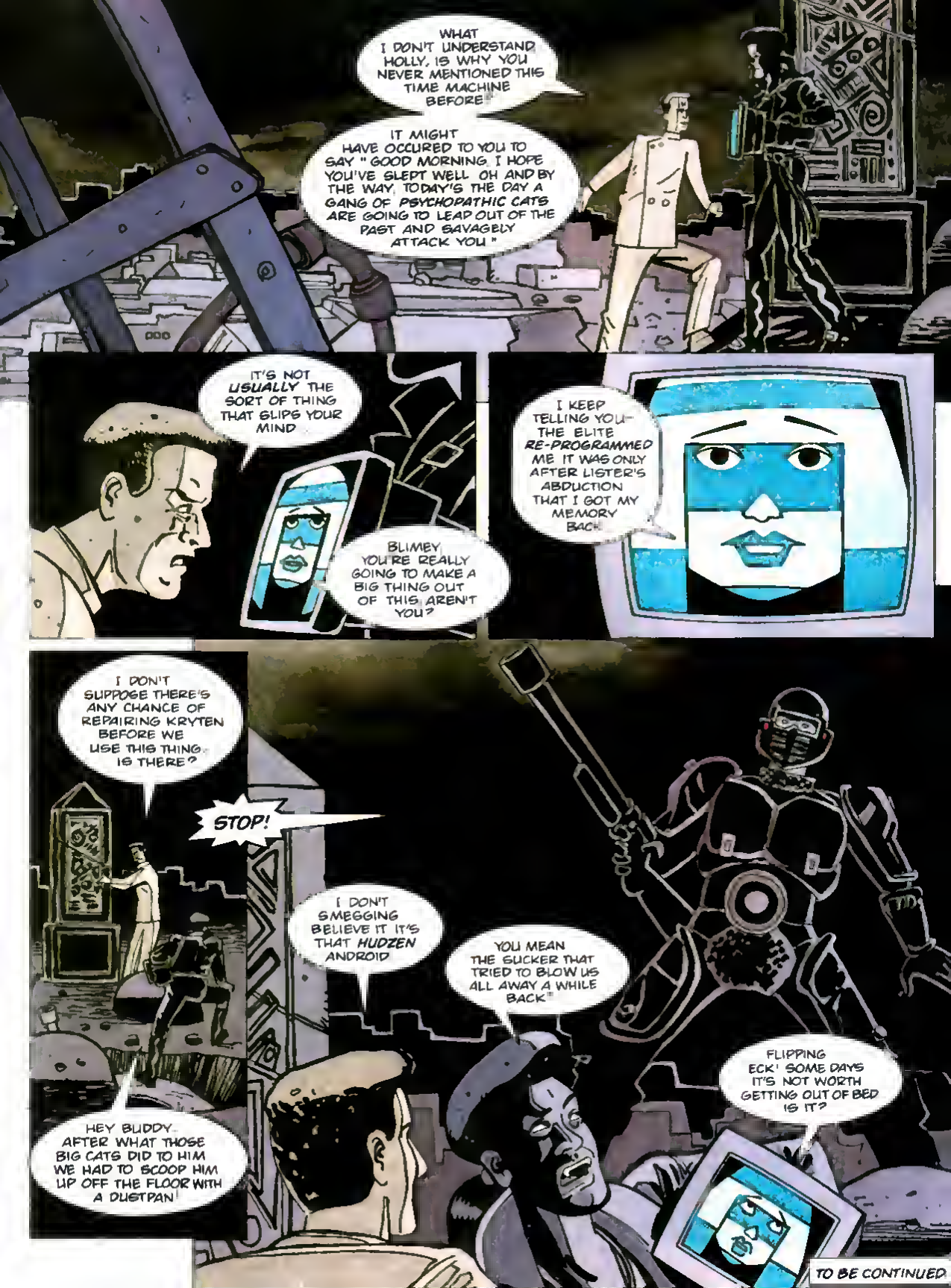


KRRSSSHH!

COME ON, CLOISTER FRITZ HAS POWERFUL FRIENDS IN THE PALACE. I'LL TAKE YOU TO A PART OF THE HIGH TOWER WHERE YOU'LL BE SAFE UNTIL YOUR PEACE CONFERENCE TOMORROW.
DO ME A FAVOUR, WILL YOU? IT'S *LISTER*, NOT CLOISTER!

WHATEVER YOU SAY, YOUR HIGHNESS. I WOULDN'T WANT TO GET ON THE WRONG SIDE OF GOD WOULD I?
OH, SMEG OFF!

I'M SORRY, I GET LOST. I DON'T COME TO THIS PART OF THE TOWER OFTEN.
I MISS MUCH?
NOT MUCH.


WHAT I DON'T UNDERSTAND HOLLY, IS WHY YOU NEVER MENTIONED THIS TIME MACHINE BEFORE!
IT MIGHT HAVE OCCURED TO YOU TO SAY "GOOD MORNING I HOPE YOU'VE SLEPT WELL OH AND BY THE WAY, TODAY'S THE DAY A GANG OF PSYCHOPATHIC CATS ARE GOING TO LEAP OUT OF THE PAST AND SAVAGELY ATTACK YOU"
IT'S NOT USUALLY THE SORT OF THING THAT SLIPS YOUR MIND
BLIMEY, YOU'RE REALLY GOING TO MAKE A BIG THING OUT OF THIS, AREN'T YOU?
I KEEP TELLING YOU- THE ELITE RE-PROGRAMMED ME IT WAS ONLY AFTER LISTER'S ABDUCTION THAT I GOT MY MEMORY BACK!
I DON'T SUPPOSE THERE'S ANY CHANCE OF REPAIRING KRYTEN BEFORE WE USE THIS THING, IS THERE?
STOP!
HEY BUDDY, AFTER WHAT THOSE BIG CATS DID TO HIM WE HAD TO SCOOP HIM UP OFF THE FLOOR WITH A DUSTPAN!
I DON'T SMEGGING BELIEVE IT IT'S THAT HUDZEN ANDROID
YOU MEAN THE SUCKER THAT TRIED TO BLOW US ALL AWAY A WHILE BACK!
FLIPPING ECK! SOME DAYS IT'S NOT WORTH GETTING OUT OF BED IS IT?
TO BE CONTINUED

# NEWS FROM THE DWARF

with Jane Killick

## SERIES SIX TEASER

The new series of Red Dwarf has now all been filmed, and by the time you read this it should be edited together in its final form. We can now reveal more details about the six episodes.

PSIRENS - The crew emerge after two hundred years asleep to find themselves aboard Starbug. They have to catch up with Red Dwarf, but can they resist the lure of the Psirens?

CALL ME LEGION - The crew find Legion on an otherwise deserted research station. They don't know who Legion is because his face is covered by a mask, but they are willing to accept his hospitality - at first.

GUNMEN OF THE APOCALYPSE - A group of simulants take a distinct dislike to Starbug and unleash their wrath on the defenceless ship. The only way to defeat them is to withdrew into artificial reality. The cast say this episode is their favourite because they got to play at being cowboys!

RIMMER WORLD - Rimmer encounters a big wibbly, wobbly, swirly thing in space that seperates him from the rest of the crew. He faces the prospect of being stranded for centuries on an alien planet totally alone ... or does he?

POLYMORPH II - EMOHAWK - The polymorph returns! But this time there's no need to worry because it's being kept as a household pet by a village of GELFs. However, just as you thought it was safe to trust the shape-changing creature, it's back to its old tricks again.

PRESENT FROM THE FUTURE - Starbug encounters a future version of itself. The crew are stunned to find that the four distasteful people living inside it are their older selves. Be warned: this episode is a *Back to Reality-style shocker!*

The new series (not necessarily in the above order or with the same episode titles - just to confuse matters) is due to be shown by the BBC in the Autumn. We expect Red Dwarf VI to start in early September, but that decision is still down to the whim of the schedulers.

## A CHRISTMAS SPECIAL?

As the filming of the new series of Red Dwarf was coming to a close a couple of months ago, there were some excited whispers about a possible Christmas special. The BBC originally wanted Grant Naylor Productions to make an extra programme to explain the show to new viewers. This idea was shelved, but the possibility of a Christmas special has been mooted instead. Nothing has been seriously considered as yet, but we'll let you know if discussions hot up.

## THE MAKING OF .. (NOT!)

The idea of producing a video about the making of Red Dwarf VI has been scrapped. Although a man with a video camera was seen at some of the early location filming, the idea was quickly dropped, presumably because of the pressures on the production team. However, a book about the making of Red Dwarf VI should come out in the Autumn from Penguin Books, with loads of behind-the-scenes photos.

## THE MAN IN THE RUBBER MASK

Robert Llewellyn is currently working on a book about his life as a mechanoid. It will be a factual book detailing what it's really like to be Kryten and encased in rubber (ooh-er!). Robert is planning to make it a funny book, but says it won't just be full of anecdotal tales about forgetting lines.

## LISTER'S LITERARY LEANINGS

Craig Charles is also working on a book to come out for Christmas from publishers Boxtree. It has been described as "The Craig Charles Almanac of Total Knowledge, sort of thing", and will probably be totally wild. Some of Craig's poems will be included.

## TALKING ABOUT BOOKS...

The Talking Book, perhaps better known as 'Red Dwarf: Infinity Welcomes Careful Drivers as read by Chris Barrie', is now out in the shops in its abridged form. Chris shows his skill at impersonating all the Red Dwarf cast, as well as his own character Rimmer, in this special reading of Grant Naylor's first Red Dwarf novel. There's 3 hours' worth on two cassettes for £7.99 being beamed into book and record shops near you at this very moment.

And because the crew at LAUGHING STOCK PRODUCTIONS are such wonderful people, they've supplied us with 10 copies of the tapes to give away in yet another Smegazine competition. To win one, all you have to do is name the quiz programme presented by Chris Barrie's favourite impersonation (clue: he's a sports commentator). Write down the name of the programme on the back of a postcard, mark your entry TALKING BOOK GIVEAWAY and send it to us at the usual Smegazine address.

## THE CONTINUING SAGA OF THE SERIES ONE VIDEOS

This is the latest on the release of the Red Dwarf Series 1 videos. They should be out on July 5th. BBC Enterprises say this is a "tentative date" - as it could always be held back by contractual hiccups, which is why the release of the videos has been put back several times already!

## FAN CLUB ADDRESS

Just in case you haven't noticed from the note on our Smegatorial page, the address for THE OFFICIAL RED DWARF FAN CLUB has changed. They can now be contacted at:

**PO Box 3013**
**London**
**N3 3DF**

Membership is £7 per year for three issues of the fan magazine, *Better Than Life*. If you're sending off for details please, please send them a self addressed, stamped envelope for a reply. Also, note that this is a different address to the one for the Dimension Jump Convention, which is referred to below.

## DIMENSION JUMP '93

Following on from last year's successful Dimension Jump Convention, the Red Dwarf Fan Club are holding a similar event in Manchester this summer. The weekend will include talks, videos, discussions and the chance to meet other Red Dwarf fans. No guests have been confirmed yet, but they have all been invited. Last years' guests were Hattie Hayridge, Rob Grant and Doug Naylor. The Smegazine will also be there in force, including the very talented *News from the Dwarf* columnist! It takes place during 2nd-4th July at Parkers Hotel in Manchester. It costs £20 for the whole weekend, and hotel rooms are £19 per person, per night. For full details, send an S.A.E (but no money yet) to:

**4 Brumby Close**
**Waddington**
**Lincoln**
**LN5 9QQ**

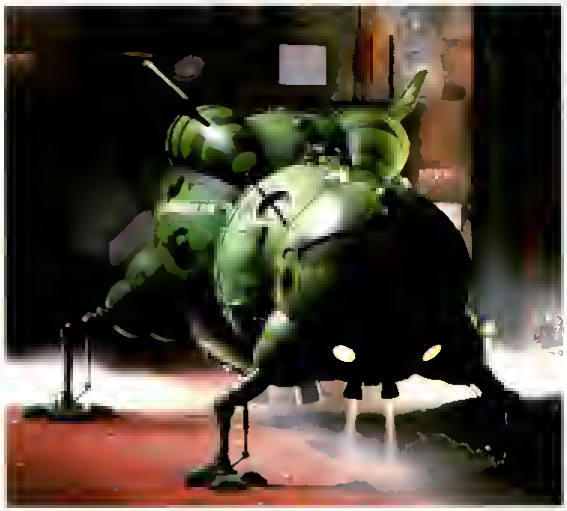
Unfortunately, numbers are limited as to how many people can fit in the hotel. Fan Club members will get priority.

## HOLLY'S HUMOROUS HOUR

The face of Holly, Hattie Hayridge, should be just premiering her one hour one-woman show in Brighton as you read this. All the material is written by Hattie herself and it's mostly stand-up comedy. She plans to take the show to the Edinburgh Festival this year, and then on tour in the Autumn.

## BUILD YOUR OWN STARBUG

A kit of Red Dwarf's famous counterpart, Starbug, is being developed by the same people who make the *Dr. Who* Dalek kits. This will give fans the chance to assemble their own copy of the gorgeous green shuttlecraft. The current plans are to make the model kit about thirty centimetres long - that's one-fiftieth the size of the real thing! There's no news yet as to when it will be available, but it would make sense for it to appear in the shops for Christmas.



## STOP PRESS

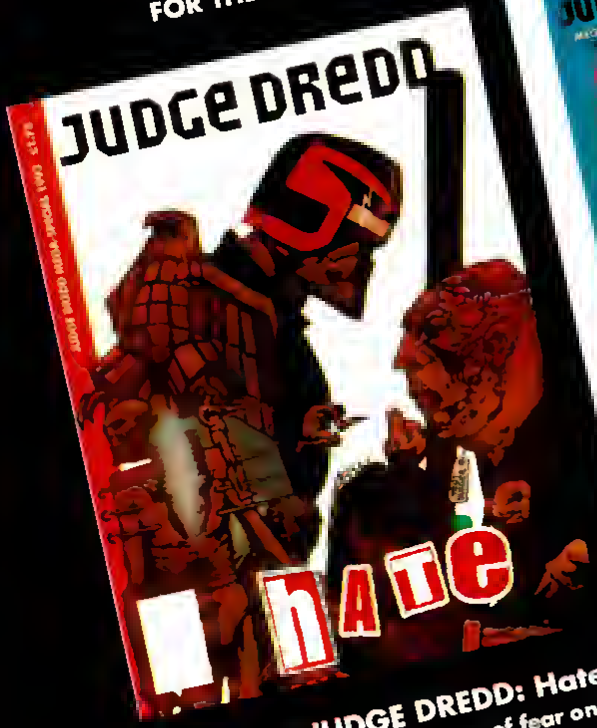
News has just come in, as we go to press, that Danny John-Jules will be releasing a version of the Red Dwarf theme song on a single, along with a brand-new mix of *Tongue Tied*. Be here next month for more news on this and everything else happening in the Red Dwarf Universe.

ANNOUNCING THE 1993

# JUDGE DREDD MEGA-SPECIAL

SPECIAL 'FLIP-BOOK' FORMAT GIVES YOU TWO COMICS FOR THE PRICE OF ONE!

CONTAINS ABSOLUTELY NO REPRINT I SAME PRICE FOR THE THIRD YEAR RUNNING!



**JUDGE DREDD: Hate**
Four stories of fear and loathing in Mega-City One, featuring Judges Dredd, Hershey and Ed MacBrayne of Cathab Justice. Cover by CHRIS HALLS.

**JUDGE DREDD: Love**
Three strips about love in the world of Dredd, and a brand new Devlin Waugh text story. Cover by SHAKY KANE, inspired by Jack Kirby romance comics.

ON SALE FROM MAY 15 - ONLY £1.75

# CHRIS BARRIE

**Exhausted from the arduous filming schedule of Red Dwarf VI, Chris (Rimmer) Barrie still found the energy to talk at length to the Smegazine's Jane Killick about life, the Red Dwarf Universe and everything. What a guy!**

"To try and make Rimmer funny was always going to be a challenge," says Chris Barrie about the role he took on six years ago, "because he's such - certainly *then* more than he is *now* - an unpleasant git. Totally without any sympathy at all."

Chris auditioned for both Lister and Rimmer back in the show's infancy, but he obviously impressed the Producers with his ability to find the comedy in Rimmer's character. "Once you're over the fact that he is dead and everything, that is not strong enough in many ways to feel sympathy for him," says Chris. "He came across as being very nasty sometimes, so it was always a challenge to make something so grotesque and ugly and unattractive, amusing."

Like the rest of the cast, Chris came from an entertainment background, but found himself in a role which the creators had originally intended to be played by a traditional actor. "I heard Alfred Molina had been offered my part at one point," he recalls. "It would have been interesting if it had been cast with Luvvies, you know - *traditional* Luvvies, and not the smeg heads that eventually took the roles!"

> ‘It was always a challenge to make something so grotesque and ugly and unattractive, amusing’

When Red Dwarf first hit British TV screens in 1988, Chris was predominantly known as an impressionist. He had worked on several shows with Red Dwarf writers Rob Grant and Doug Naylor before being cast as Rimmer. "I always knew they were working on this project they kept pretty quiet," says Chris. "I always thought they were thinking of another actor for it, for the main Lister part, who I thought was Nick Wilton at the time. When I worked with Nick Wilton on *Carrott's Lib*, he kept saying things like, 'there's a project I might be doing with Rob and Doug' - so the only thing it could be, presumably, is Red Dwarf. So I didn't know anything about it at all. I went along to the auditions, like many people that they'd worked with, because they knew us and it might be a good place to start auditioning people, with people that you know."

Chris was attracted to the show from the start, but acknowledges the early scripts had weaknesses as well as strengths. "It was a funny script, or an interesting script," he admits. "They were then saying 'most of the jokes in this are going to be character jokes'. I think they may have over-estimated the strength of character jokes in a first series of something. It does take a couple of series for

MIKE VAUGHAN

> I'm one of these people who puts on a costume and it does help.

MIKE VAUGHAN

the audiance to build up and know the characters, to laugh at the charactar gags. Eventually the characters started to work better in the second serias."

The first six apisodas didn't gat high enough ratings to guarantee a second series, but Chris seys ha wasn't surprised that the BBC commissioned more Red Dwarf. "I was on tenter-hooks as to whethar they would do a second series, but relieved i think that they had the sense to do one, because i think with such an intaresting idea, they would be fools not to pursue it. i have faith in the BBC for always giving things two chances because the oid ITV as we know and love it, used to give something one serias and then if it didn't get twenty-five million-billion peopla watching it,

> I think there's a bit of Rimmer in everyone.

they'd sey 'bugger that'! Whareas the BBC at least give things a second crack. Both BBC programmes i've done, lets face it, both Red Dwarf and *Brittas* were not fault-free in their first serias, they hed a few dodgy bits, ideas and concepts about them which were usually put right in the second series, which is natural."

It also took tima to develop Rimmer's character. The underlying sadness that explains Rimmer's smeg head nature wasn't part of the early shows. "i think that was something they homed in on in the second series and since. in the first series ha just came across as an ambitious, nasty, ruthless kind of anally-retentive oik - which he comes across as now. But we've learnt mora about his very tragic position and lots of juxtaposition type things, like his brothers and his family background put it into perspective.

"I think the whole thing's changed again now, in tha last series - four, five and six, particularly five and six - whera the characters are not being explored as much as they used to be. So all that side of Rimmer, about his sed family background and so on is supposedly at tha back of tha audience's minds, and the seme with tha other characters. We now know their backgrounds, and now tha superficial surface of tha charecters we know is 'popping' - is working to serve the piots. So it would be nica to have more reminders of their backgrounds and things, but tha way tha styla of the show is now, it takes up tima."

With the filming of Red Dwarf VI just completed, Chris Barrie has now played Rimmer in thirty six episodes, but he denies thera is much similarity between himself and the hologram. "Not really," he seys. "I think there's a bit of Rimmer in averyone. Wa're aii a bit selfish, we're ail a bit fussy on occasions. I hope I'm not that kind of person. He really is a slime ball. But obviously, there's a littla bit of me [in him], but i'm a lot more sensitive. He does the things that some peopla think in the back of their mind, but then they would never concede. Like, if you see an insect that's had its wings clipped or whatever walking across the floor, a iot of people would see it and would think subconsciously somewhare, 'I could just put that thing out of its misery now by stamping on it'. Rimmer probebly would do that and get an enormous amount of piaasure out of it. Whereas I, Chris, would probably go 'no, he's still alive, he can still anjoy waiking', I'd let it live."

From Red Dwarf's long and varied history, Chris picks out *Future Echoes* as one of the highlights of the earliar years: "That was clever, I like that stuff. That was easily my favourite of the first serias when we did it." Ha also singlas out *Better Than Life* and *Timeslides* as good episodes. But, not surprisingly, it's *Dimension Jump* which comes out on top. "[That's] probably my favourite of the whole thing because it was a joy to wear that wig and to play such a winner."

In *Dimension Jump*, Ace is the version of Rimmer who succeeded in everything the hoiogramatic Rimmer failed at. Aca is one of the most memorable charactars to appear in the Red Dwarf Universe, but Chris seys he only worked because he could play against the more familiar version of Rimmer. "Really in meny ways he's not as funny as Rimmer-Rimmer because he's straight and decent, there's no special reason for him to sey funny or interesting things, so i think you always need smeg head Rimmar to keep tha friction going, to feel the comedy."

Playing an alternative version of Rimmer meant Chris hed to create an alternative

> The Skutters were like a bad racing car set, they had a mind of their own

persona. "I just thought I'd make him sort of a city boy," he seys. "A yuppy kind of character with a slight internationally Amarican kind of feel to it. But very

obviously an English boy who's done well and joined the Space Corps and not public school, but sort of good grammar school and good at everything. Mr Popular, but with a conscience. A little bit of Sean Connery thrown in there, and the whole character generally was a bit of a James Bond figure anyway."

But it was the striking costume that put the finishing touches to Ace. "I'm one of these people who puts on a costume, [and] it does help you for some weird reason. Like doing Rimmer, putting on that uniform you feel more like Rimmer, like a wanker, like a prattish, pernickety, fussy... I don't know why. Ace, when you put on the wig and you've got the whole flick going and you've got that funny silver outfit. The outfit - it was just so wild it was good! it wasn't actually what I'd thought of; I'd thought of a more traditional American jet-fighter pilot sort of thing and make that spacey. But Howard [Burden - the Costume Designer] did a very imaginative job and I don't know what I feel when I put that uniform on, but it was more the wig and the glasses and the Californian tan."

The transformation was such a success that he found even people on the sat reacted differently to him. "It was quite extraordinary," says Chris. "Women who'd reacted to me as a bit of a tosser before, you could visibly see them looking at me - it was the kind of look you'd expect to get from a girl. Now I know what it must have been like for Robert Redford or Paul Newman in their heyday. [Women would say] 'Chris you look better like that'. Someone like Andria [Pennell - the Make-up Designer] would say something like, 'Chris, you're quite shaggable in that wig!'"

> Now I know what it must have been like for Robert Redford or Paul Newman in their heyday.

One of the more trying scenes in Dimension Jump was an effects shot set up by Peter Wragg and his team, where Ace and Lister have to fix Starbug in a raging storm that included a heck of a lot of water. "That wasn't very pleasant," says Chris. "I couldn't bloody breathe at one point, I was drowning. I had to have a bit of a rest. Bloody wind machine! it was fun. Old Wraggy, he kept up the old effects."

*Body Swap* in the third series also depended very much on the actors to pull off the comedy, as Chris Barrie and Craig Charles had to become each other's characters. "It was a laugh, sort of imitating Craig," says Chris. He spent most of the episode impersonating Craig's Liverpudlian accent so when Craig dubbed his own voice onto the tape, it fitted Chris's lip movements. "I think I was getting on his nerves, though, because he kept walking around going 'do I really sound like that, man? Do I sound as whining and stupid as that?' and people would go 'well, actually Craig ..'"

As the show has developed, Chris laments the passing of some of the elements from the old series, like the more dialogue orientated scenes and the Skutters. "The Skutters, where have they gone?" he sighs. "They were quite a laugh, but by God they took time. If they'd been used in this series we'd still be there now shooting it! I mean, they were not best behaved at the best of times, but they were fun when you did get the Skutters, like on the old series [*Parallel Universe*] where you got the Skutters with lots of little Skutters. That was quite fun.

"They were like a sort of bad racing car set, they had a mind of their own, really unpredictable. You'd get the classic thing of [Director] Ed Bye saying, 'now Pete, will this Skutter do this, will it go over there, get the note and deliver it onto the chair? Can it do that?' Peter [Wragg]'s going, 'yeah, well it did that many times in the store room, so there's no reason why it shouldn't do it here.' And lo and behold the Skutter goes..." Chris imitates a Skutter going out of control by waving his arms around and collapsing on the chair. "[Then] all the smoke starts to come through! Very funny."

Sadly, the Skutters don't appear in the new series, but Chris still predicts Red Dwarf VI will be "probably one of the best". Although he hasn't yet seen the episodes in their finished form, he thinks the top episodes will be *Gunmen of the Apocalypse* and *Polymorph II - Emohawk*. BBC schedulers permitting, we only have until the Autumn to find out if he is right.

**Be here next month for Part 2 of this interview, in which Chris Barrie speaks frankly about standing around half-naked and being smothered in oil, amongst other far less salacious, but equally fascinating things.**

Cloister and the Holy Mother

# THE ASCENT OF CATKIND

Deep in the bowels of Red Dwarf, the Cadmium II coolant system stopped functioning. In the Drive Room was a red warning light intended to give twenty-three minutes warning in the eventuality of the reactor core reaching critical mass.

The red warning light failed to operate.

Twenty-three minutes later the Cadmium II core released a massive burst of deadly radiation.

3 2 seconds later the crew of Red Dwarf, eleven thousand one hundred and sixty nine men and women, were all dead.

With one exception.

Lister was in stasis. He was an isolated non-event, suspended in time. The nuclear wind tore past him down the corridor. Lister had been sentenced to eighteen months in stasis, a punishment for breaking quarantine regulations, having brought a cat named 'Frankenstein' aboard Red Dwarf. This was a deliberate plan on Lister's part to avoid having to actually do any work during his passage back to Earth and the loss of salary was a small price to pay.

But eighteen months later Lister was still in stasis. He was going to be there for quite a while.

In the ship's ventilation system, Frankestein's ears pricked up at the unfamiliar sound of a Cadmium II wind screeching down the duct towards her.

Holly acted fast. In fifteen nanoseconds he had sealed off as much of the ship as possible, including the whole cargo area and the ship's supply bay. He then sent the radioactive hazard that was Red Dwarf hurtling on a course into deep, uncharted space; well away from the space lanes.

Holly acted fast, but not fast enough to prevent Frankenstein (still undiscovered in the ventilation system) from receiving a small dose of radiation. Not enough to kill her or her unborn kittens, but enough to make a massive difference nevertheless. In three million years' time, Frankenstein's progeny would have evolved into a quite new species.

Now three million years in evolutionary terms isn't actually that long, and normally there would be no way that the domestic cat could evolve into the species that it, in fact, did. For one thing *Felis domestica* was already an advanced species and well down its evolutionary path of specialisation. It is true the environment the cats encountered was entirely the product of man and this environment was always likely to encourage the cat race to evolve in sympathy. But aided by the mutational effects of the minute Cadmium II leak, Frankenstein and her offspring managed to squeeze twenty million years of evolution into just three million.

Just as well really, or they would never have figured out what the holy icon was for.

At the age of fourteen, Frankenstein, who would one day be known as the Holy Mother, died. She and her descendants had taken full advantage of the favourable environment of the ship's supply bay. In fourteen years the cat population had reached nearly two hundred thousand.

It took over two million years for the food to run out. By now the cats were very different, tribal creatures who walked on their hind legs. *Felis erectus*. Two million years of remarkable development and now they were all going to die.

Eventually only thirty or so tribes remained, spending their time in futile attempts to find food or worshipping at the great silver mountain. Then a young male, a member of the cat tribe that would one day call itself *'The Elite'* had an idea. This idea had been on his mind for some time now, it was blasphemy he knew, and if he was wrong the others would certainly tear him to pieces. But, knowing if he didn't act he would soon die of starvation anyway, he stood up. He walked over to the altar where the sacred icon was displayed. He took it and, holding it aloft, approached the great silver mountain. With consummate care he removed a single silver rock; the cats howled their outrage, but the young male knew it was too late for him to turn back now. He cautiously fitted the sacred icon to the rim of the silver rock, slowly turned the revolving handle. And lo, the rock opened, revealing its ancient secret, which was Alphabetti spaghetti in tomato sauce.

Felis Domestica to Felis Sapiens

Rubber icon — use unknown

## THE AGE OF THE CAT

Other rocks revealed yet more delights and the first stirrings of a religious theory was born, for wasn't it clear that the silver rocks were a gift from God in this, their time of need?

The thirty cat tribes survived, the best and strongest of all the cat races endured. These were the days of *Felis sapiens*.

Then came the two thousand year holy war. One of the cat tribes (of which there were only now four, due to various unions) believed in a god whose name was Cloister, Cloister who had saved Frankenstein, the sacred mother from those who wished her harm. He had suffered the punishment of being frozen for all eternity but one day he would return to Catkind and lead them to their destiny – a planet called Bearth where he would rule them from a beautiful land known as Fuchal.

The other tribe believed exactly the same thing, except their god was called Clister.

The remaining two tribes, the Elite and another whose name has been lost in history, were not involved in the war. They were both much smaller tribes than the warring ones and for the most part remained neutral.

With the gift of hindsight, it is obvious that the cat's religion was based on Dave Lister and his pet cat but herein also lies a mystery. The only cat ever to come into contact with Lister was Frankenstein, an ordinary household cat and throughout the entire period the cat people reigned aboard Red Dwarf they were sealed in the cargo and supply areas, outside Holly's supervision field. So how did the cats find out about their God?

Finally, with millions dead, the factions reached an uneasy truce. They commandeered the majority of Red Dwarf's Shuttle fleet and left the ship in opposite directions in search of the promised planet and God.

What became of the two lesser tribes remains something of a mystery, but both are believed to have left Red Dwarf in the early stages of the war.

So roughly three million years after the first cat set foot on Red Dwarf, the ship was virtually uninhabited again. Virtually because there were a few who were left behind: the sick and infirm, the old and dying were considered too weak for the journey, or perhaps they were thought unfit to be presented to their God. Eventually, only three remained: the cripple, the idiot and the blind priest.

Then one day the cripple gave birth to a son.

His father, the idiot, was a deeply religious cat and brought up his son along with the priest in the ways of the church. The priest was a fundamental Cloisterist who adhered vehemently to the letter of the cats' holy book. The following passage is taken from the holy book and is a description of Cat Heaven. Once again, with hindsight, it is easy to see how it was based on Lister and his hopes to one day open a hot dog and doughnut diner on Fiji.

'And Cloister spake; "Lo, I shall lead you to Fuchal and there we shall open a temple of food wherein shall be sausages and savoury doughnuts and all manner of bountiful things. Yea, even individual sachets of mustard. And those who serve shall wear hats of great majesty yea, even though they be made of coloured cardboard and have humorous arrows through the top"

The fundamentalists took this passage literally and many of their religious regalia were decorated with sausage and doughnut motifs. The major religions understood that the above passage was merely symbolic, although they were not sure of what.

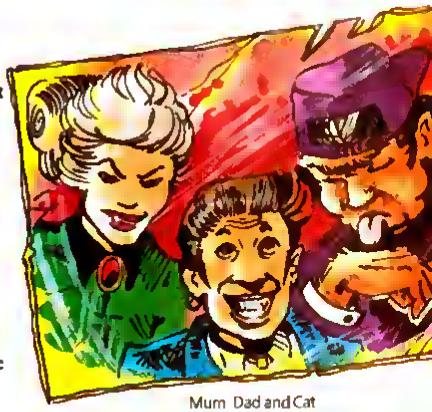
Another peculiar difference between the major religions and the fundamentalists were the Commandments; the fundamentalists had only five, but the dominant religions had seven. 'Thou shalt not be cool, Thou shalt not be vain, Thou shalt not have more than ten suits; Thou shalt not partake of carnal knowledge with more than four members of the opposite sex at any one session, Thou shalt not slink, Thou shalt not hog the bathroom; and Thou shalt not steal another's hair-gel' It has to be admitted that the majority of modern cat people broke some or actually most of these Commandments on a regular basis. Religion did not play a major part in the lives of most cats – except when it came to war. Like human beings, the cats would go to war over any stupid thing, if their leaders told them it was a matter of principle. And, when compared to some historic human conflicts, going to war over the name of a god you don't particularly believe in starts to sound almost reasonable.

The idiot and the cripple were dead and the only remaining cats were the son and the blind priest. Both were about to meet Cloister, their god. For the priest it would be a reward for a lifetime's devotion, it would also be the last experience of his life. For the son it would give rise to a question; "If you're God, why that face?"

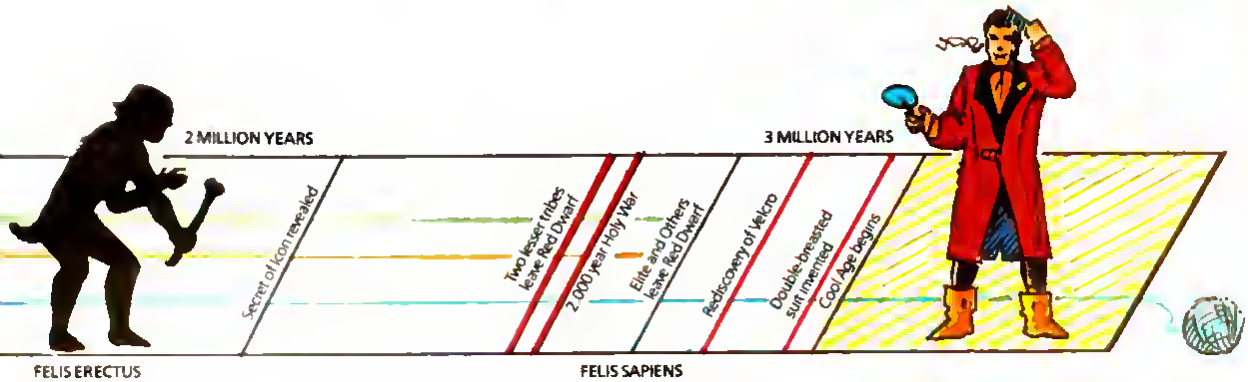
Religious medal

Ancient wall painting

Fundamental Cloisterist priest collar



Mum, Dad and Cat

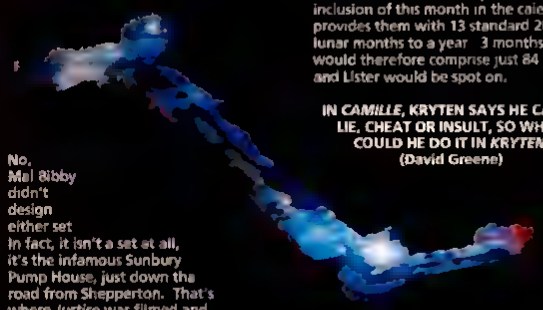


# THE JUNIOR ENCYCLOPEDIA OF SPACE

Well, you've had long enough to digest all the useless Red Dwarf facts we brought you last issue. Here are this month's rations...

**HOW MANY ROOMS ARE THERE ON RED DWARF, AND WHAT ARE THEY ALL? (James Wallin)**
The ship is five miles long! It would take half of the magazine to list the rooms on a couple of floors - and there are 2500 floors! Rest assured, the Smegazine will feature more of the rooms in future editions. A lot of people have wondered how the current small crew can maintain the whole ship. Maybe this explains where the Skutters are nowadays.

**THE SET OF *JUSTICE* LOOKS VERY MUCH LIKE CHANNEL 4'S *GAMESMASTER* SET. DID MEL BIBBY DESIGN BOTH? (various questioners)**



No, Mel Bibby didn't design either set. In fact, it isn't a set at all, it's the infamous Sunbury Pump House, just down the road from Shepperton. That's where *Justice* was filmed and, yes, so is *Gamesmaster*.

**IN *HOLOSHIP*, THE HOLOSHIP COMPUTER REGISTERS ZERO MASS - EVEN WITH RIMMER ON BOARD. WHY DON'T THE LIGHT BEES WEIGH ANYTHING? (Jeffry Smith)**
The Holoship comes from a time when Rimmar-type holograms - those that require light bees - are outdated. As such these holograms can weigh nothing, and when they took Rimmer on board, it must have been without his light bee.

**IN *POLYMORPH, DEMONS AND ANGELS* AND *THE INQUISITOR*, VILLAINS INSTANTLY FIND RIMMER'S LIGHT BEE. WHAT ARE THE CHANCES OF THIS? (Jeffry Smith - again!)**
Well, given the three 100% successful attempts you mention, they're apparently quite high!

**WHY IN *POLYMORPH* DOES LISTER'S FRIDGE HAVE "EMBRYO REFRIDGERATION UNIT" WRITTEN ON IT? (Ian Wragg)**
While Lister was trying to make an effort and "pull out all the stops" for the meal he created in that episode, he was improvising with whatever was to hand. We know the medical unit can't be far from the sleeping quarters, since they go there so often. Kitchen areas with proper fridges are probably much further away, making it far more convenient to borrow one from the medical unit.

**WHY DOES RIMMER HAVE SWIMMING CERTIFICATES IF HE CAN'T SWIM? (various questioners)**
Who says Rimmar can't swim? Andy from *Back To Reality*. What was Andy? A squid induced hallucination. Rimmar actually can swim, as revealed in *Me!* when he accuses Lister of tampering with his timetable. "So, instead of taking my engineering finals, I went swimming."

**IN *QUARANTINE*, AFTER FIVE DAYS CONFINEMENT LISTER SAYS THEY HAVE ONLY SEVENTY NINE DAYS TO GO. THREE MONTHS QUARANTINE ADDS UP TO AT LEAST EIGHTY EIGHT DAYS, THOUGH - SO WHAT'S GOING ON? (Karry)**
When you add up the days in three consecutive months the minimum is eighty nine days, suggesting either Lister's maths or knowledge of months is lacking. However, they have at least one month we don't have called *Geldof* and it seems likely that the inclusion of this month in the calendar provides them with 13 standard 28-day lunar months to a year. 3 months would therefore comprise just 84 days and Lister would be spot on.

**IN *CAMILLE*, KRYTEN SAYS HE CAN'T LIE, CHEAT OR INSULT, SO WHY COULD HE DO IT IN *KRYTEN*? (David Greene)**
In *Kryten*, Kryten 'rebelled' after considerable tuition from Lister, which isn't quite the same thing. Following his space-bike crash, Kryten reverted to his old programming and needed re-training in skills as elementary as calling a banana an aardvark.

**HOW OLD IS LISTER? (various questioners)**
25. Or so he claims, and has done for the duration of his life on board Red Dwarf. He sees 30 as being over the hill and uses the fact that his birth data is unknown (due to him having been abandoned and adopted as a baby) to his advantage, celebrating his birthday "most days", but never admitting to aging.

**WHAT DOES 'TETCHY' ACTUALLY MEAN? (Michella Embleton)**
Tetchy is a synonym for touchy or irritable, and is available in all good dictionaries. If only all your questions were this easy!

*Maxine Lehmann*

You can drink from Maxine's fountain of Red Dwarf knowledge by writing in to the usual address:

The Junior
Encyclopedia of Space
Red Dwarf Smegazine
25-31 Tavistock Place
London WC1H 9SU

# THE REMARKABLE RED DWARF DATA BANK

Not only are you keen to have all your questions about the minutest details of Red Dwarf answered in these pages, but you seem to think we know everything about all the actors who've ever been in the show, and just about every other SF show on TV to boot. Luckily, we do...

**Q: Please settle an argument - wasn't Nicholas Ball, the Simulant in JUSTICE, the star of an old detective series? (Clive Turner)**
A. Indeed he was. Based on the books by Gordon Williams and Terry Venables (yes, that Terry Venables), HAZELL ran for ten episodes in the Autumn of 1978 on ITV. Hazell was an ex-cop turned private detective, who was invariably sent on cases to the seedier side of London. The question is, would he give Jake Bullet a run for his money?

**Q: I'm sure I remember the CLANGERS appearing in Red Dwarf. Which episode were they in? (name provided, but withheld due to the STUPIDITY of the question!)**
A. They have never been in Red Dwarf, but you may be remembering their recently repeated cameo in DOCTOR WHO. They popped up in the 1972 story, THE SEA DEVILS, as the Doctor's arch-nemesis, the Master, is seen watching them on television in his prison cell. He seems very disappointed when he learns that they are merely puppets. (Sorry, have I shattered your illusions?) Seeing as there's at least one CLANGERS fan out there, we have prised a copy of THE VERY BEST OF THE CLANGERS off BBC Video to give away to the first person who can tell us the name of the creature that gave the Clangers their blue string soup. C'mon, it's easy! Answers on a postcard marked CLANGERS GIVEAWAY to the usual address.

**Q: Is that Clare Grogan (or C. P. Grogan) in the pop video for THE BLUEBELLS' poptastic number 1 hit, 'Young at Heart'? When is the coming back to Red Dwarf? (John Anthony)**
A. Yes, that's her, well spotted! Stratford Johns and Molly Weir are in there too, if you watch carefully. The video in question dates back to when Clare's pop group, ALTERED IMAGES, were still together. As for her return to Red Dwarf - check out the interview with her in this very issue!

**Q: Seeing that the Smegazine is such an authority on when the BBC plan to release Red Dwarf 1 on video (...NOT!), can you tell me if they're ever likely to bring out my 2nd favourite TV sci-fi show, STAR COPS, instead? (Jill Peel)**
A. They already have! All nine episodes are available on three separate tapes: 1. AN INSTINCT FOR MURDER/CONVERSATIONS WITH THE DEAD/INTELLIGENCE LISTENING FOR BEGINNERS, 2. TRIVIAL GAMES AND PARANOID PURSUITS/THIS CASE TO BE OPENED IN A MILLION YEARS/IN WARM BLOOD, and 3. A DOUBLE LIFE/OTHER PEOPLE'S SECRETS/LITTLE GREEN MEN AND OTHER MARTIANS. There was a 'lost' tenth episode, written by Philip Martin and due to be directed by Graeme Harper, which was one of the casualties of a BBC strike. The programme's deviser, Chris Boucher, is currently writing a novel based 'loosely' on the episodes he wrote for the series, which he hopes will be published soon.

**Q: When will there be a Red Dwarf movie? How much will it cost? (Helen Jarvis)**
A. Rob Grant and Doug Naylor are apparently talking to a major Hollywood studio about such a project, but when or if it will happen is a matter for debate. As for the cost, an average movie in America costs roughly thirty million dollars to make at the moment, and with the special effects needed for Red Dwarf, you may well be talking quite a bit more. Then there's the cost of the actors. To open a film successfully in the States, you need names - and I mean 'Names!' Perhaps Robin Williams as Lister, Steve Martin as Rimmer and Eddie Murphy as Cat? Scary thought, isn't it?

**Q: When will Red Dwarf actually film in outer space? How's that for an intellectual question? (Kid Potato Head)**
A. You mean it doesn't already? Perhaps you should be writing this column instead of me. Intellectual indeed!

*Adrian Rigelsford*

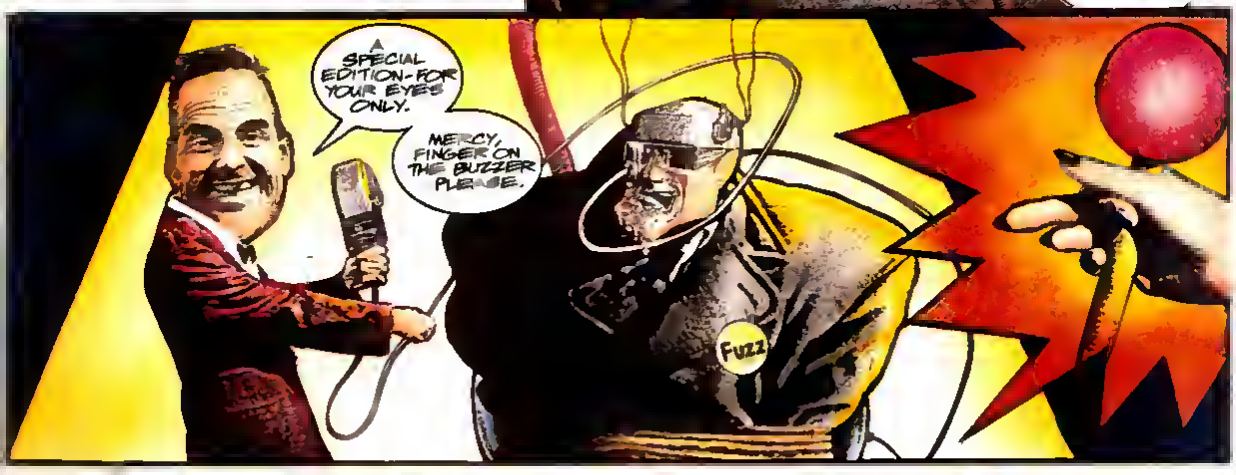
Want to track an actor down? Find out what they've made? Write off to the address below, 'Cos if anyone knows, it's Ade.

The Remarkable
Red Dwarf Data Bank
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

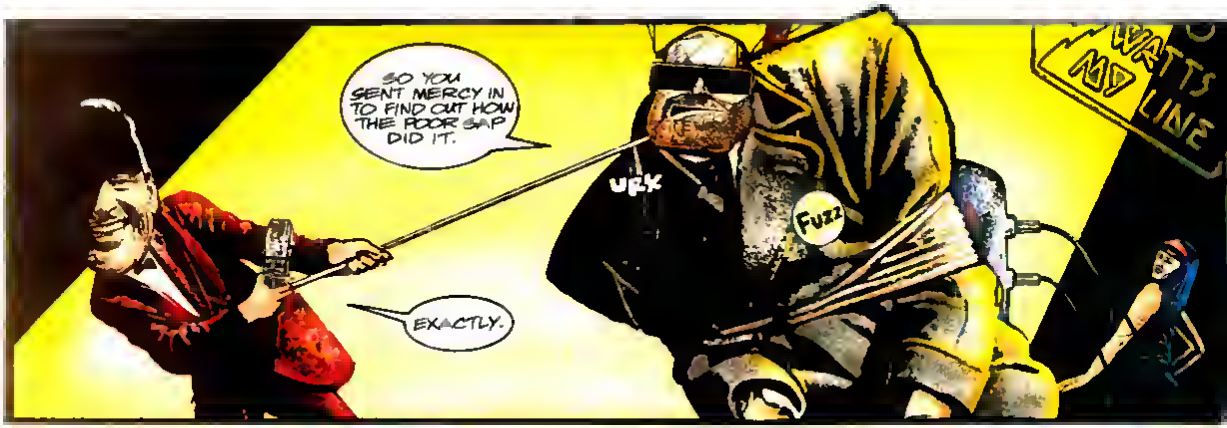
# Jake Bullet

## THE CASE of the CASHED-IN CONTESTANT

Part 7 "Hard News & Current Affairs"

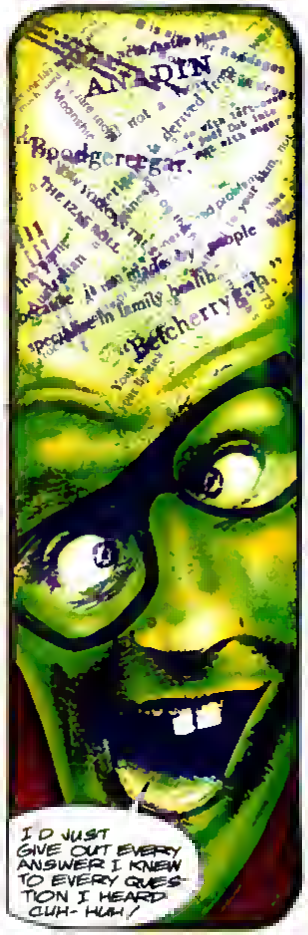


+++ SCRIPT: Peter HOOLE +++ ART: Peter FLINT +++ LETTERS: Peter PHOENIX +++


SO YOU SENT MERCY IN TO FIND OUT HOW THE POOR SAP DID IT.
EXACTLY.
URK
FUZZ
WATTS MY LINE

WHY THE STUPID DRUGS, MERCY?

"PHILBY EXPLAINED IT TO ME ONCE..."
THE DRUGS INHIBIT THE KNOW LEDGE EFFECT OF THE CHIP.
IF I DIDN'T TAKE THEM...


I'D JUST GIVE OUT EVERY ANSWER I KNEW TO EVERY QUES-TION I HEARD. CUH- HUH!

ONCE WE KNEW FRUTCH'S SECRET, WE OFFERED HIM SURGERY TO REMOVE THE CHIP...

"BUT THERE JUST WEREN'T THE RIGHT IMPLEMENTS TO HAND."

AND THEN YOU TRIED TO KILL ME.
NO BULLET...
NOW WE'RE GOING TO KILL YOU.
YOU CAN PLAY THE CYMBALS IN THE ORCHESTRA OF LIFE...
THERE ARE TIMES IN YOUR LIFE WHEN YOU HAVE TO TAKE CHARGE.
BRRZZKAPW
CHOMP!
OR YOU CAN BE THE CONDUCTOR.
THE END
TODAY, I WAS THE CONDUCTOR.
The Eye
WILL BULLET RETURN?

THE BOYS FROM THE
DWARF

Peter Wragg talks to the Smegazine about creating a look for the first series of Red Dwarf...

# CREATING SPACE

The first glimpse of Red Dwarf by en unsuspecting BBC2 eudience in 1988 hed no dielogue end wesn't even remotely funny. it was created by Peter Wragg end his special effects teem et the Beeb.

The opening sequence over Howard Goodall's mejestic theme music sees e spece-suited Craig Cherles painting the letter 'F' of Red Dwarf on the outside of the spaceship. it then pulls back, end mixes to see the whole painted neme end scans elong the side of the ship Peter Wregg remembers creating the effect very well·

"it was something that wes embitious, but something we tried very hard to do. Unfortunately, I was never happy with the wey it ectuelly tumed out because it wasn't quite as successful as it actually could heve been. The original intention wes e pull-beck from the freme of red, Craig Charles painting, pulling back, pulling back, pulling back until you see eventuelly the whole spaceship end it moves off, which we initielly intended to try and do es one shot. Unfortunately, we weren't eble to do it, so we had to do a mix in between, but we sort of got helf-way there and very nearly echieved it."

it was e question of mixing three different sections filmed separately - Creig Cherles painting, e lerge version of part of the Red Dwarf name, and the model of the ship itself "He was literelly painting just e lerge penel of red. So on the first shot we pulled beck from the frame of red, paint brushes coming in, outlining back to him filling the freme Then what we did, we hed e large section with just an 'R' end an 'F' on with e little cut-out end then back-projected the originel footage that we shot of Craig painting into that little square - so he was then put into perts of the 'F' as if he was painting the 'F'; so thet's the second stage. Then what we tried to do wes metch up the 'R' end the 'F' of Red Dwarf on the ectuel model to continue the pull-beck, but we had to get so close on the model to get the 'R' and the 'F' the same size, we just couldn't do it. it didn't quite work, but it wes close end I still think what we achieved wes pretty good, but that's just one of those things "

The model of the ship itself was about five foot long, and it was all filmed using motion control, where the model stays still end the camera moves around Designing the ship itself wes not something left to the imagination of the speciel effects department elone. "it came about through discussions with Rob [Grent] end Doug [Neylor] es to what they wented," expleins Peter. "it hed e rem scoop on the front which was like e hoover and collected debris from space. And then we edded on things as we went along, feeling that maybe e meteonte hed hit it et some stage And then they sterted mingling it, so the meteorite beceme part of the vessel, es it were. As in most of these things, they ere e progression of ideas that you start off with and you build as you go along."

Speceship builders for BBC science fiction series at one time had e reputetion for using enything that came to hand, such es model eircreft parts, even hair dryers! But that wasn't the case with Red Dwarf. "We obviously tried to get away from that situation with recogniseble things, es it were it was still e case of make it as cost-effectively as possible. We maneged to create the spaceship by creating the basic shepe end then back-forming shepes that look interesting. But the idea was obviously, being as the spaceship is about five miles long, we never get close enough to identify exactly what you're seeing in the spaceship, so it wes e case of creating shapes .. We were trying to say this spaceship wes pretty vast. Then, by using optical fibres all over it we tried to create the fact that there were a lot of erees on it that were totally different.

"One of the shots I did like was the end closing credits where you move into the front of it, then up over the top, then run along the top of it, then over the end of it and it mekas it look es if it's going on for quite a long wey."

Creating the 'look' of the series also involved deciding what space would look like Peter Wragg decided to steer clear of elaborate star fields of different coloured stars seen these deys in progremmes like *Ster Trek: The Next Generation*. "My own preference is thet you keep it conventional. I still prefer just black with white stars es opposed to aurore boreelis end things like that [leughs]. I think in this situation, because you're doing a science fiction comedy progremme, you went to keep the model side of it as conventionel as possible as to what people believe end expect to believe, to try end meke the comedy work. My contribution to making the comedy work is that people ere prepared to believe that they are actually in space."

Meking e living out of spaciel effects is obviously something Peter Wragg enjoys. "I reelly do, end I have done for a long time. I started off with *Thunderbirds* end *Captein Scerlet* and things like that. It's one of those things, it's somathing I've elways wanted to do end I still thoroughly enjoy it."

*Jane Killick*

**"My contribution to making the comedy work is that people are prepared to believe that they are actually in space."**

# "FUTURE ECHOES"

**In the second of her features on the first series of Red Dwarf, Jane Killick takes a look, perhaps not altogether surprisingly, at the *second* episode...**

Writer Rob Grant says if it wasn't for *Future Echoes* in the first series of Red Dwarf, the show would now be "more than likely nonexistent". It was the fourth episode recorded, and it worked so well they brought it forward in the schedule to second. Up until that point, the show had been struggling to get laughs from the audience, and the science fiction element had been pushed into the background on the advice of sceptical TV people.

Rob's favourite, and undeniably the best of the first six, Future Echoes came out of ignoring that advice. "I think we sat down and said 'look, let's do this really proper 'science fictiony one', and we thought, 'why not?'"

The crew of Red Dwarf, on their way back to earth, accelerate to beyond the speed of light, and see glimpses of the future. A scene of Cat running down the corridor crying about breaking his tooth is merely a future echo, meaning that the event that caused his dental problem is still to happen.

"I remember it was a very difficult show to write, *Future Echoes*," says Rob. "It looks a lot more straightforward than it is when it's in script form and we were trying to work it out, we had diagrams all over the place."

But the episode didn't begin in such a complicated way. The opening jokes have very little to do with the light-speed effects. In one of the opening scenes, Rimmer asks Holly to give him a short haircut, but Rimmer has been so rude to Holly, that the computer gives him a large beehive hairdo instead. "That was an attempt in the beginning just to get some cheap laughs because we were so worried by the middle," says Doug. "That wasn't in the original script, it was much more classier than that."

The script confused a lot of people. Doug says even Director Ed Bye was sceptical. "I remember Ed reading it in that - what's that club? - the *Zanzibar*. He read it, he didn't smile, let alone laugh, completely baffled, I mean you could see! That was the first draft as well, and a lot of it was just incomprehensible. He just went, 'well yes' and had to remain incredibly optimistic."

"He would never criticise, he was such a nice bloke," adds Rob. "I remember lying on the floor in rehearsals trying to wrap our heads around it."

In one scene, Lister has a whole conversation with a future echo of Rimmer, but because Rimmer can't hear him, the conversation makes no sense. Seconds later, Rimmer comes in to the room again and says exactly the same words to Lister, but this time he is in the present and everything begins to come together.

**"It was nice to see Lister drinking wicked-strength lager at 170."**

"We call that the double scene," says Rob. "That was a nightmare to write, we spent about two days writing that one scene."

"That's the scene that reads like a piece of nonsense, but looks so simple on TV," adds Doug. "But just working that out was so, so hard. In the read-through, it was just 'this is in Japanese'!" It was only when Ed Bye suggested working out all the actors movements in the scene that they began to understand it.

"We thought the entire first half of this scene is just going to play to nothing because the audience is going to be just totally baffled," says Rob. "And then you will get the laughs in the second half, probably halfway through, when they finally realise what's happening. So it was a bit of a dodgy scene to be doing."

But for Craig Charles, it was just great fun: "I thought that was a great scene, a really funny scene. It was good fun to film and the audience seemed to get it straight away. The audience got it before any of the actors kind of did. That was quite good because the audience were well ahead of it."

Later in the episode, Rimmer sees a future echo of what he believes to be Lister's death. Lister thinks he can prevent it, however Rimmer tells him it's unpreventable because he's already seen it. He explains this by the use of some invented future grammar. "It will be happened. It shall be going to be happening. It will be was an event that could will have been taken place in the future. Simple as that!"

Rob remembers confusing everyone with that line. "I think that was the point where everyone was throwing the script down on the floor, thinking 'well I don't know who this is meant to appeal to'. We had fun with that."

Lister doesn't believe Rimmer. He thinks if he can stop Cat breaking his tooth it will prove he can change the future and stop his own death. All evidence points to the robot goldfish as

*Lister's photo album contained pictures of Jim Bexley Speed and his rather unconventional grandmother*

the culprits. But when Lister attacks Cat, trying to stop him eating the goldfish, he breaks his tooth.

Lister's fear of death provided a hard edge for *Future Echoes*. "We intended that there would be far more of that in the series," says Doug. "It's back to that really sad Kochanski speech that Craig had and had to be cut out [in the first episode]. We thought there'd be much more drama, there wouldn't just be comedy, but it's very hard for the thing to be taken seriously when [the set] looks as bad as it does. It just looks pretentious and rather silly when you're trying to go 'oh, this is extremely sad', or 'oh this is extremely exciting' and so that stuff was kind of cut and we put in more jokes in a bad way, slightly forced all the time. like the beehive thing was a panic measure to get 'humour' into the episode."

It seems Lister's time has come when Red Dwarf has problems navigating at light-speed and Holly asks him to connect the Navicomp in the Drive Room - where Rimmer had seen Lister die. Sparks fly everywhere as Lister makes the connections. Special effects man Peter Wragg explains how that was done.

**"Nothing was actually dangerous, although there were sparks flying all over the place."**

"We positioned the pyrotechnic sparks all around and in rehearsals we do a few, and say to Craig, 'okay are you happy with that?' And Craig being Craig was 'yeah, go on, more of those, go for it!' Then we gradually increased the number [of pyrotechnics], but obviously always making sure there was still an element of safety there. But nothing was ever actually dangerous, although there were actually sparks flying all over the place."

Lister is amazed he is not blown up. It turns out that the person Rimmer saw die was Lister's son, Bexley. But in a later episode Bexley apparently leaves Red Dwarf very much alive (try watching the explanation at the beginning of series three using a video pause button for the details). "Doug made this point all the time and I kept on telling him to shut up!" says Rob. "It's not really a great resolution that your son dies. Frankly, it's nothing to be punching the air and doing a toe-shoe shuffle about, is it? Let's face it. I mean, it's partly because I wasn't a father at the time and you don't quite realise the impact of it. So we tried to remove it as far as possible in the books [making it Lister's *grandson* who meets an untimely death], but even so it's not very satisfactory."

Lister's baby sons, Jim and Bexley, make a brief appearance as a future echo at the end of the episode. Craig Charles had to hold both of them while they were crying their heads off. "They were really difficult to give birth to!" jokes Craig. "I had them delivered caesarean, you know what I mean! They wouldn't shut up, so we changed the line - 'stop crying, say cheese boys!' - because they wouldn't shut up and we stitched little dreadlocks on them and all that which was good fun."

How Lister manages to get two babies without a woman on board isn't resolved in *Future Echoes*, but Rob and Doug always thought he would turn out to be the mother. "[At the time] we didn't have *Parallel Universe* worked out," says Rob. "We had lots of different ways, actually, which we may pick up on, so I'm not telling you!"

It's a future echo of Lister aged 171 that tells them about the babies. It gave Craig Charles a chance to play an old man. "It was just me with a gravelly voice, moving a little bit more slowly," he says. "It was just great fun getting the make-up and getting those really long grey dreadlocks and things like that. I had a robot arm as well, I opened a can of beer with it. It was just nice to see Lister drinking wicked-strength lager at 170."

But if Lister is still alive and on Red Dwarf at that age, couldn't this cause continuity problems if the writers decided to do something different with Lister's character in a future episode? "It certainly could," says Doug. "That's why we lopped one of his arms off and made him look a bit like a pirate, we thought 'well there's plenty to be going on with there'. He looks like he's gone through many years of adventures, but everyone at this stage was talking about 'maybe we'll get a second series with luck and then obviously that will be it'. It was only us who were thinking 'well if this is any good, it could run and run'. We were the only ones. And each time we'd do a series they'd go 'oh well, we'll do one more and that will be it' and even now people are going 'this is the last one, isn't it?' and we're going 'who told you that, we never said it would be the last one'. It always could be the last one because we can't get the guys back together or whatever, but there is certainly no plan for it to be the last one."

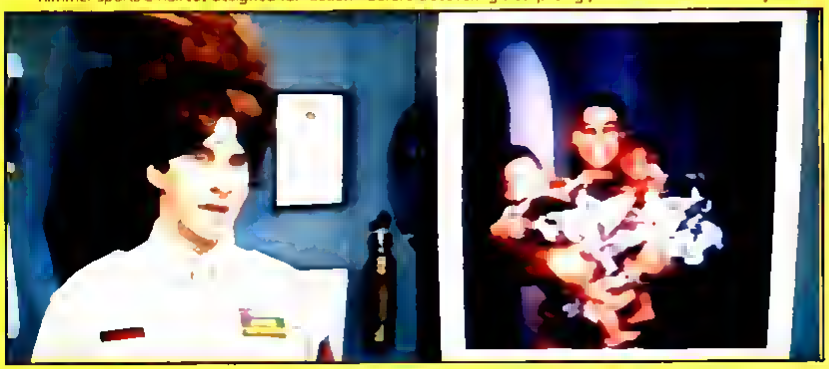
**"The beehive hairdo was a panic measure to get 'humour' into the episode."**

It was a surprise that the script that baffled everyone turned out to be the best episode of the series. "We thought chances are it won't work, but it worked better than any of the other previous ones," says Rob. "It was the most important show of the first series for me. We were suddenly liberated and we could do all these new, different ideas. Using time during a popular sit-com was a first to my knowledge and we thought 'oh this really can be something different'. It may not be good, but it will be different! I think it changed our approach to the rest of the shows."

"We kind of were free-er after that point," agrees Doug. "[There had been a] cloud over the show because it was a script that had been rejected three times. We seriously expected the BBC Comedy Police to come in and arrest us all and go 'out of the building, this has been rejected three times, why are you up in Manchester secretly making this show? You know we don't like it'. And we were expecting it to be put in the can and not used, all those kind of things. Because we thought how can a script that has been rejected three times ever be made? And of course people were furious in various places, but they couldn't stop it after it had got going. So there was an element of fear about the whole thing, of 'let's creep on, be as well behaved as possible, then after it's established a little bit we'll open out, and *Future Echoes* was really us opening out."

**Next time we look at Balance of Power, the episode that shows what Red Dwarf would have been like if the writers had taken more notice of what the TV executives wanted a show set on a spaceship with no science fiction.**

*Rimmer sports a haircut designed for action - before discovering a surprising photo of Lister and family*



PHOTOS: ELITTA

# NEXT MONTH IN THE SMEG...

## MIMAS CROSSING

"The Godfather" meets "The Jetsons" in an epic tale of sex, drugs, greed and ex-Saturday morning TV presenters, as prostitute-without-a-heart-of-gold Trixie LaBouche and wheeler-dealer Astro Dutch Van Oestrogen take on the Ganymede Mafia. Gangland murders, illegal body-swapping, severed horses' heads, we've got 'em all next issue!

**PLUS THERE'S...**
**CHRIS BARRIE TALKING ABOUT *THAT* SCENE**
**THE CONCLUSION OF "LISTER THE GOD"**
**MORE EXCLUSIVE NEWS ON SERIES 6**
**DANNY JOHN-JULES - ON THE RECORD**
**THE LOWDOWN ON KRYTEN'S MAKE-UP**
**AND TOO MUCH ELSE TO LIST HERE!**

Issue 3 of the new-look Red Dwarf Smegazine goes on sale from **June 24th.** No gifts, no frills, just 48 classic pages. **Miss it and we'll send the boys round!**

# ANDROIDS

KARSTARES HAS RETURNED FROM THE DEAD, AND JAYCEE HAS MADE SURE GARY AND KELLY WENT OUT WITH A BANG...

ME-NA-ME-NA

GNN! K-KELLY — THE PARA-MECHS ARE HERE, HONEY

JUST HANG ON!

WHAT WITH?

GIVE IT TO ME STRAIGHT — ARE WE GONNA PULL THROUGH?

NOT WITHOUT ARMS YOU AIN'T!

SEE, THAT'S THE PROBLEM WITH YOU OLDER MODELS — **CAN'T GET THE PARTS!** WE'LL AVE TO SEND TO GARBAGE WORLD FOR 'EM!

'COURSE YOU'LL 'AVE TO FILL OUT THESE **INSURANCE FORMS** FIRST! RECKON YOU CAN HAND, er, I MEAN **HANDLE** THAT?

NYYYAAHH!!!

DAD? IS IT REALLY **YOU**?

Juno Hilton

B&B £38

IN THE **CHROME**, SON

WE... CHOKE... THOUGHT YOU'D **DIED** IN THE **JUNGLES** OF IO!

I **WOULD** HAVE, IF NOT FOR THE **COURAGE** OF A SEPTET OF DIMINUTIVE RAINFOREST DWELLERS

"THEY PULLED ME FROM THE **WRECK** OF MY **SABOTAGED PLANE** AND RESTORED MY **BATTERED FORM**...

"IN RETURN I HAVE **VOWED** TO BECOME THEIR **ECO-CHAMPION!**

TO **SPEAK OUT** IN DEFENCE OF THE **RAINFORESTS!**

I KNEW THERE'D BE A STING IN THE TALE

NOW AND FOREVER MORE I AM THE **GREEN KNIGHT!**

HEY! **LOOK!** IT'S **JAYCEE!**

WHAT? YOU MEAN MY EVIL ILLEGITIMATE SON JAYCEE, FROM WHOM I'VE SWORN TO TAKE BACK THE FAMILY FIRM?

TIRED OF TAKING TWO CLEANERS INTO THE TOILET?

WELL, NOW KARSTARES INTERSTELLAR CLEANING AND SANITATION SUPPLIES PRESENTS **ECO** —

THE ALL PURPOSE **BUG-BLITZER!**

ECO IS THE **GREENEST** SANITATION PRODUCT AROUND! IT'S MADE WITH GENUINE INGREDIENTS **FRESHLY HARVESTED** FROM THE RAINFORESTS OF IO!

VRRRUMM

SO FOR THAT FRESH GREEN SHINE — **BUY ECO** AND **K.I.C.A.S.S.!**

ECO

GASP!

& ANDROIDS, EVERYBODY NEEDS GOOD ANDROIDS

••• DIALOGUE & PLOT COMPLICATIONS James HILL & Pat KELLEHER ••• STORYBOARDS & VISUAL ENHANCEMENT Kev F SUTHERLAND •••

PHOTOS MIKE VAUGHAN

# RED DWARF VI

Has *Red Dwarf* been stolen? What's happened to Holly, and how does this affect the rest of the crew? Does Starbug have enough papadoms on board to last an entire series?

To answer some of these all-important questions, the *Red Dwarf Smegazine* caught up with writer/co-creator Rob Grant, during the recording of the new series. During a quick break between scenes, Rob took the opportunity to outline the new direction *Red Dwarf* will be taking this year, and how it will be different from the previous series. No word on the papadoms yet, however.

"It's very difficult to pin down what the differences are," he explains. "I personally feel that every series has a different mood to it, and we try to do different things. For instance, in series five we tried to tell good stories, concentrate on that aspect of it, and to make it interesting science fiction. This time we're aiming to be funnier, and that is the basic difference.

"We've also lost Red Dwarf as you know, but I think the feeling of being in Starbug is neater and more compact. Curiously enough, it's also more flowing, because people can move from the cockpit, to the mid-section, to the galley in a single move, and that's something we never had before. We had corridors and rooms which had to be connected.

"There is a sense of privation about this series, because they're always low on supplies and air and things, so it's more of a recession kind of *Dwarf*. It wasn't a deliberate thing, but it kind of worked out that way.

"With Holly, we've been having problems with the character for the past couple of series, and we really feel that Kryten came in and took over Holly's role. We have absolutely no gripe with Hattie's performance at all, and it was a very hard decision to make. It's not necessarily a permanent one, which is why we came up with this alternative.

"We also felt that, in general, shows that were set on Starbug, or at least partially set on Starbug, you always felt as if they were going somewhere or doing something, or achieving things, and there were at least short term aims, as opposed to just drifting along on this huge ship. This time, we decided to maximize the impact of that sensation by getting rid of Red Dwarf and forcing them to live together. They get into trouble by going for supplies, by needing something or by trying to catch up to Red Dwarf. We were very much aware of how difficult this problem was before, but I think it's endemic to the genre, really: having the plot arrive. It happens a lot in *Star Trek*, and we feel that this was a good way of avoiding it. I do feel it's a lot grittier now.

"So far, I definitely feel we've made the right decision. Starbug is a much more interesting set, and we really haven't shown that much of it until now. I think it's a great set this year, and it looks really good on screen. We're very happy with it."

*Rob Grant was talking to*
*JOE NAZARRO*

# TIME SLIDES AND STASIS LEAKS

Joe Nazzaro takes a trip through time the Red Dwarf way...

**"Well, if I could go anywhere, absolutely anywhere at all in time, I think I'd probably choose to go back to a week last Tuesday. Don't you remember? I did all the laundry, and then we watched TV. Wow, we won't see the like of those sort of days again!"**
**Kryten, in White Hole**

Time travel has always been a popular concept in the world of science fiction. Whether it's a book such as **The Time Machine**, or a film like **Back To The Future**, or TV programmes in the mould of **Doctor Who** or **Quantum Leap**, the puzzles and paradoxes of time travel have provided a wealth of material for genre writers, and people who just like to be annoying.

Over the last few years, the theme of time travel has also featured prominently in **Red Dwarf**, not only in its humour, but also in many of its story ideas. Writers Grant and Naylor seem to enjoy the myriad paradoxes of travelling through time, and it has become common practice for the Red Dwarf gang to meet up with their past and future selves.

In **The End**, the first episode of **Red Dwarf**, Lister is put into stasis as punishment for smuggling his cat onto the ship. Todhunter explains to him, "The stasis room creates a static field of time – just as X-rays can't pass through lead, time cannot pass through a stasis field." Shaky science, but a clever idea. Although Lister thinks he's going into stasis for 18 months, he actually winds up frozen in time for three million years, making him the show's first involuntary time traveller.

Technically speaking, **Future Echoes** wasn't really a time travel story, but it did have the characters meeting up with future versions of themselves. When the ship breaks the light barrier, strange things start to happen with time. Lister sees a different reflection of himself in the mirror, and Rimmer sees his friend Listy die in a drive room accident, even though it hasn't happened yet. According to Holly, by travelling faster than light, the ship is catching up with things they are **about** to do. The faster the ship travels, the further ahead in time the "future echoes" would appear from.

Consequently, Lister sees a very old version of himself in the sleeping quarters, and finds out he wasn't the one who die in the drive room, it was in fact his son, Bexley.

As the ship begins to slow down, it begins to catch up with the future echoes, and in the closing scene, Lister witnesses his near future self emerging from the medical unit with his twin sons. It isn't until the pre-credit roll in **Backwards** that the viewer finds out how, where (or when) this Lister is from.

**Thanks For The Memory** wasn't actually a time travel story either, but it dealt with the idea of what would happen if a person discovered several days were missing from their lives, a plot also used recently in **Star Trek: The Next Generation**. Part of the episode is told in flashback, which recounts Lister's attempt to give a year's worth of memories to Rimmer as a birthday present. Maybe he should have just given him a tie.

In **Stasis Leak**, the time paradoxes start to fly when the boys discover a rent in the space-time continuum on floor 16. As Lister explains to the Cat, "A stasis leak freezes time, it makes time stand still, so whenever you have a leak, it must preserve whatever it's leaked into." In this case, the rift leaks all the way back in time to three weeks before the disaster that kills the crew.

Unfortunately, the crew soon discover that while they can travel backward through time, anything that is brought forward crumples into dust. The only way to save someone is by putting them in the ship's second stasis booth.

*"Hey, buddy! If you think I'm going back through that Stasis Leak..."*

(why does a space ship the size of a small city only have two stasis booths anyway?) Lister decides to use one to save Kochenski while Rimmer wants to use it to save himself

After crossing through the rift, Lister encounters his future self, who has grown a beard, travelled back in time, and married Kochanski before him. Lister is understandably upset (about the marriage, not the beard), until his counterpart explains to him that in five years, he will find another way to come back in time, and marry Kochenski. Nothing is said about the beard

Meanwhile, Rimmer tries to convince his past self that everyone on the ship is going to be killed shortly, but the news isn't received very well. The past-Rimmer thinks he's having a mushroom induced hellucination, which gets even worse when he meets the future Lister, the double-future Lister (the one who married Kochanski and has a beard) and the double-future Rimmer (who doesn't have a beard, but does have a wimpy moustache) who appears in the story's final moments. Rather then trying to explain how past and future selves can coexist, the scene is actually played for its humorous potential, as if there was no paradox involved at all!

Series III began with **Backwards**, in which the crew visits a mirror image of Earth, where time runs backwards, creating an air-sick bagful of nauseating sight gags. In **Time Slides**, Kryten discovers a mutated developing fluid that causes treated photos to act as a gate through time. Lister goes back to World War II Germany for a brief scrap with Hitler, but soon discovers he can only move within the confines of the photograph. However, it does turn out that changing an event in the past alters the time lines for the future.

The crew travel back in time so Lister can meet his teenage self. He gives him the idea for the Tension Sheet, an invention that will one day make him a millionaire. His actions do change the future, and only Rimmer emerges on the other side. Holly informs him that if Lister invented the Tension Sheet, he never signed on as a Red Dwarf crew member, consequently the Cat race was never created, and the crew didn't rescue Kryten. Rimmer goes back to change Lister's mind but finds his former crew mate rich, happy, and completely unaware of his previous life. The only thing Rimmer can do (as a complete and utter bastard) is to travel into one of his own photos and give the idea for the Tension Sheet to **his** younger self. His plan only partially succeeds: the time lines are straightened out, and everyone returns to Red Dwarf – including Rimmer. The invention was stolen by Thickie Holden, his schoolmate who had originally been credited with creating the Tension Sheet. Who knows what would have happened if he had given the Tension Sheet to one of the girls on a nude beach in another of his photographs!

The Boys from the Dwarf didn't do much time travelling in the fourth series, but in series five, they encounter The Inquisitor, a self-repairing simulant who constructs a time machine and roams around eternity, erasing anyone who has wasted their life (obviously, The Inquisitor has been to a few Star Trek conventions in his day!), and replacing them with people who never had a chance to exist. Naturally, Lister and the others are in big trouble.

The Inquisitor removes Lister and Kryten from the time line, but before he can erase their physical forms, a future Kryten appears behind him, using one of the Inquisitor's time gauntlets to create a chainsaw, and cuts off the simulant's head. The Inquisitor turns the future Kryten's head into mush, which gives the gang a chance to escape

Okay, this is where things start to get really strange, people. The Inquisitor kills Rimmer and the Cat, but Lister is able to use one of the time gauntlets to neutralize him. Kryten goes back in time to warn himself, and Lister dangles the Inquisitor between decks, and then rescues him. By saving his life, the Inquisitor is therefore unable to kill Lister, or his life never would have been saved

Oh, there's just one thing. If the Inquisitor erases Lister's existence, he would never have lived to threaten the simulant's life. Did everybody follow that?

Fortunately, it's just part of the old-backfiring-time-gauntlet trick. The Inquisitor vanishes into psychotic android oblivion, the time lines straighten themselves out, and Rimmer, Kryten and the Cat reappear. Score one for the more or less good guys.

That about covers time travelling for series five. As for the future (or the past), there's a lot of stories still to be told. After all, Lister still has to grow a beard, travel back a few million years to marry Kochanski, or has he done that already? It might also be fun to discover another stasis leak that opens into the ship's hold **after** the radiation leak, where the Cat people have been happily breeding for several centuries. Only time, and it various paradoxes, will tell.

PAUL GRANT

*The grass is always greener on the other side of a Timeslide!*

*The Inquisitor not only travels through time, he deletes people from it as well!*

TIM FELL

# RED any good books lately?

**MORT**
**by Terry Pratchett**
**(Corgi Books £3 99)**

It was only a matter of time before fantasy writer Terry Pratchett got himself a mention in this column, so the question was, which book to review?

Pratchett s best-known works are, of course, the *Discworld* series of books. Carried by four elephants on the back of a great turtle, the Disc itself is a source of all things fantastic, and over the course of a dozen or so books to date Pratchett has populated it with characters ranging from Rincewind the hopeless wizard to a walking set of luggage through to the very embodiment of Death, the latter being by far the best one of the lot.

It is partly for this reason that I plumped for the fourth book in the series, *Mort*, as this is the first story in which Death has a major part to play. Specifically, he takes on an apprentice called Mort, who becomes the real hero of the book as he shirks his responsibilities and struggles to save a princess destined to die. Oblivious to all this, Death takes advantage of Mort's presence to enjoy a much needed break. You know the sort of thing – he goes out on the town, attends a few parties and scoffs a few curries. All the things you never get time for when you re busy grimly reaping away at the day job. If you think this has some potential for being extremely funny, then you're right but Pratchett also manages to weave in a plot so exciting that you just can't put this book down.

With *Mort* being the fourth book in the *Discworld* series, the completists among you might want to start at the beginning and work your way through. Be warned though: *The Colour of Magic* (the first book in the series) has put many a person off trying the far better volumes which follow it.
*STEVE LYONS*

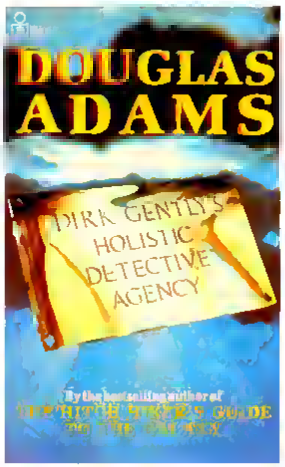
**DIRK GENTLY'S HOLISTIC DETECTIVE AGENCY**
**by Douglas Adams**
**(Pan £4 99)**

For some reason, the covers of Terry Pratchett's books often liken him to Douglas Adams. This seems odd to me because as writers they really aren't similar at all.

Although it is a thoroughly different book to *Mort*, I can recommend *Dirk Gently's Holistic Detective Agency*. This was the book Adams went on to write after finishing off the *Hitch-Hiker's Guide* trilogy for absolutely ever and ever (or at least until he got around to writing another one). It is billed by the author himself as a "thumping good detective ghost horror whodunnit time travel romantic musical comedy-epic" and as you might suspect from such a build up, it isn't. It is, however, a very enjoyable comedy fantasy story, which happens to feature some detective work, a bit of music and an under used ghost. The hero of the tale, one Richard MacDuff, finds himself accused of his employer's murder and turns to the agency of the book s title for assistance. Dirk Gently uncovers a strange case of possession and time travel, and even manages to meet the ghost of the victim.

Oddly enough, *Dirk Gently* is an even better read the second time around. Adams has a habit of disguising important plot developments as throwaway lines, which means that unless you know how the book ends, you re bound to miss something crucial! Any effort involved, however, is well worthwhile, and it is a joy to see all the plot pieces slot neatly into place by the end. The dialogue is, as always, excellent although Doctor Who fans might recognise some of it. Now that Adams partly filmed *Who* story *Shada* is available on video, it is not difficult to see that sections of this book were originally intended for the small screen.

*Dirk Gently's Holistic Detective Agency* is an enjoyable book, but I have one word of caution. Unless you *really* love the character of Dirk Gently don't go out of your way to read the sequel, *The Long Dark Tea Time of the Soul*. It's not nearly as good.
*STEVE LYONS*




**RED DWARF - THE TALKING BOOK (ABRIDGED VERSION)**
**by Grant Naylor**
**(Laughing Stock Productions £7 99)**

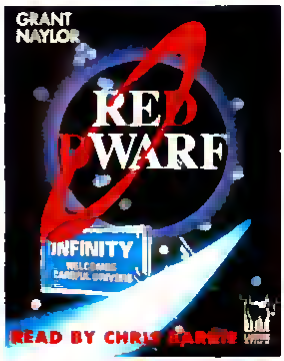
What more can be said about a story that we've already reviewed as a book, as part of an omnibus, and latterly as a talking book, expertly read by none other than Chris (Rimmer) Barrie himself? Not a lot perhaps, but that hasn't stopped Laughing Stock Productions from bringing out an abridged version of that very talking book.

You can understand their reasons for producing this more compact package, as it must be pretty hard to get a 6 cassette pack retailing at £25 99 into most of the big bookselling chains used as they are to selling audio versions of mammoth Jeffrey Archer potboilers, condensed down to a couple of hours listening for a price approaching the cost of the original printed tome. For most dedicated Red Dwarf fans, the idea of buying anything but the complete and unabridged audio book is probably anathema, but if your pocket doesn't stretch quite as far as you d like, you may be pleasantly surprised with this shorter version.

Tim Binding has done a pretty good job, compressing the original 8 hours of Chris Barrie s narration into just 3 and the story stands up well. Impossible, you may cry, but th nk about it. The novel is already a nifty rejig of many elements from the series, along with some background bits the writers could never do on TV. Sure, a lot of good stuff has had to be cut, but there s still 3 solid hours of classic Red Dwarf here. That s the time equivalent of an entire 6 episode ser es on TV!

The abridged version of the talking book flows remarkably well and most of the critical character and plot development is retained. Probably the most notable omission is the entire Future Echoes sequence, but I don t think you d miss it if you didn t know it was there in the original.

While this 2 cassette package is no real substitute for the full length 6 pack, it s well worth listening to. And if the price of the unabridged version is a bit too rich for your purse, then this is the talking book for you.
*JOHN RATCLIFF*




**MARS**
**by Ben Bova**
**(Hodder and Stoughton £5 99)**

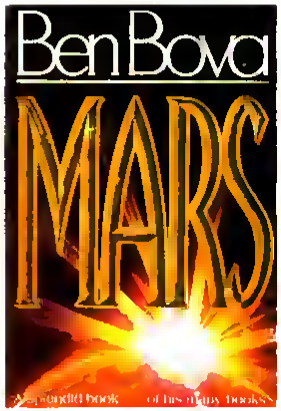
The first thing you should know about this book is that it is *not* particularly funny. But then, unlike most of the books we've reviewed on this page to date, it s not actually supposed to be.

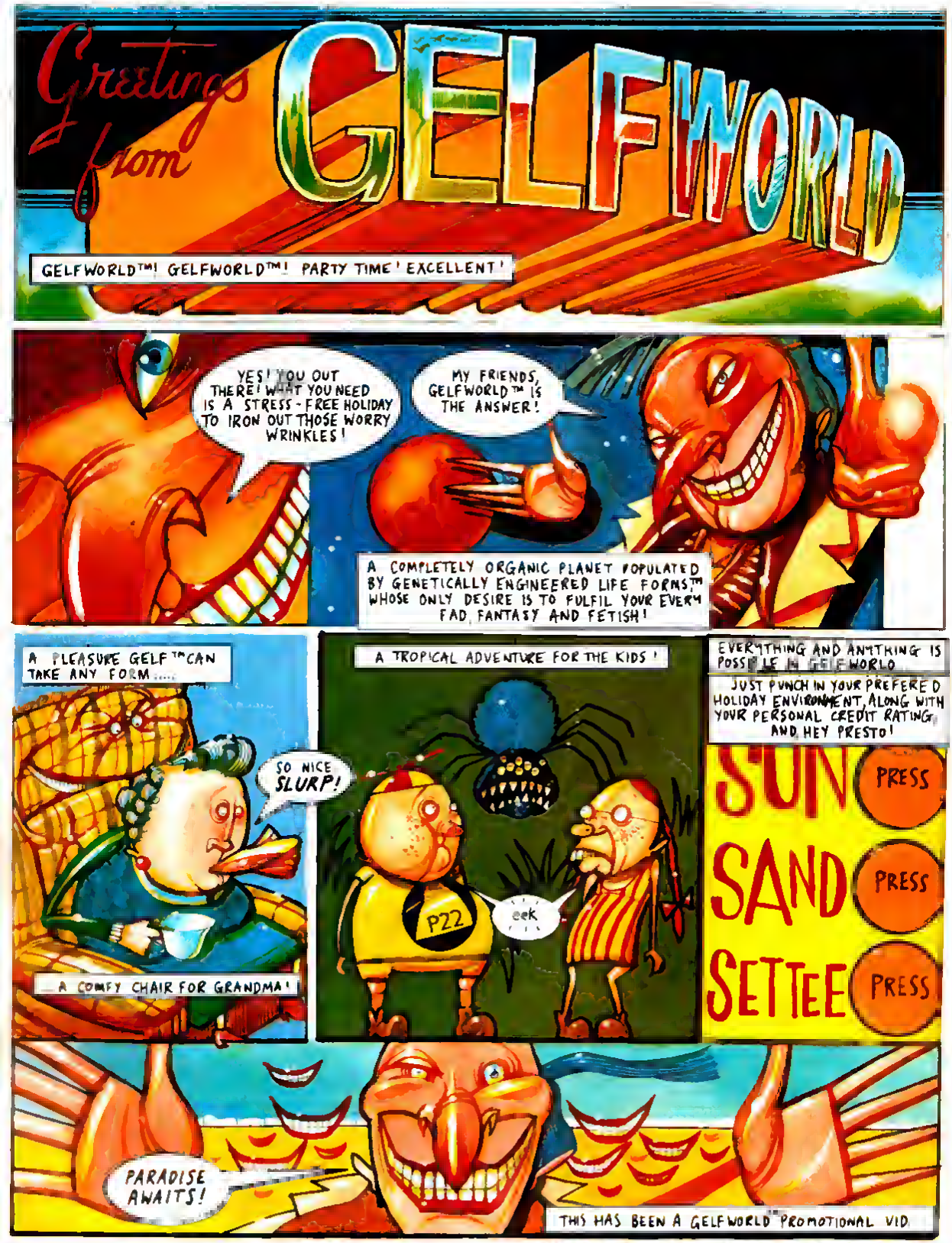
Basically, *Mars* is the story of the first manned trip to Mars (where else?) told from the perspective of half Navaho geologist, Jamie Waterman. Ben Bova is (quite rightly) considered something of an expert on the space program, and this story is a serious and realistic exploration of that theme. The financial, political and practical implications of a multi-billion dollar mission to Mars are all examined carefully here and we're provided with a fascinating insight into what space exploration might really be like. At the same time the author tells an exciting story which actually makes the old "Is there life on Mars?" chestnut interesting again.

Bova creates a believable cast of characters, a feat made more impressive by the fact that he chooses to deem his space mission a truly international one. Interestingly, this is very much the concept Grant and Naylor had in mind when they first devised *Red Dwarf*. Their vis on clearly coincides with Bova s view that any major space program must ultimately be manned and financed on an international basis.

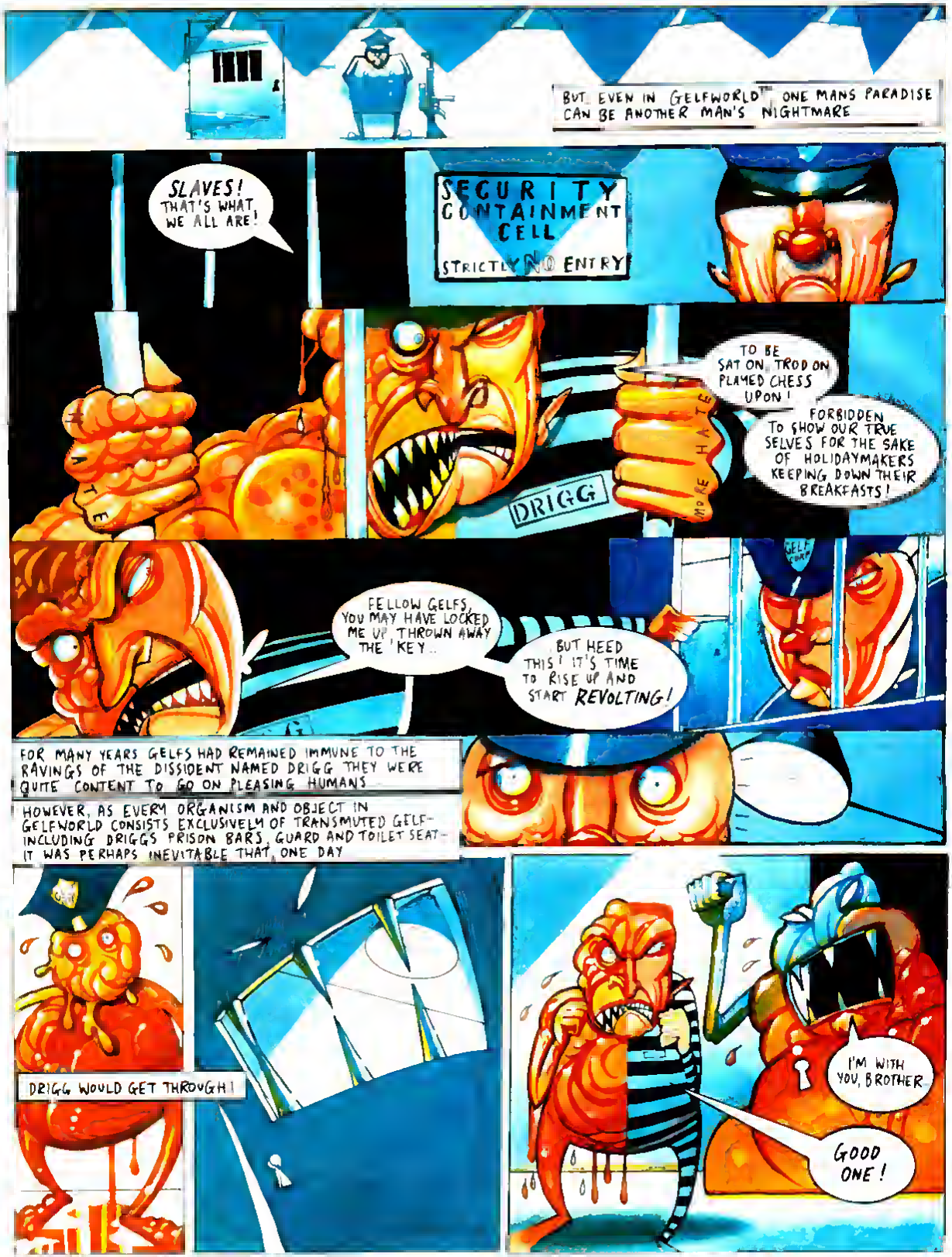
In a sense, the story is simply a series of episodes set during training, on board ship heading for Mars, and finally on the Red Planet itself. This could be a weakness if the whole thing didn t kn t together so well, but in fact each episode tends to illustrate an aspect of the mission, be it one of the problems faced by the crew out in space, or the implications back on earth.

Feelings of isolation and privation as experienced by the astronauts on the mission pervade the novel, and you are never allowed to forget that traversing millions of miles of cold space is an occupation fraught with danger. All n all, this is a sc ence fiction book with plenty of good science and a cracking plot. There s even a nice link to the upcoming *Red Dwarf* series, with our heroes being trapped aboard Starbug. *Mars* is full of tips and warnings any lightly equipped space travellers could use!
*JOHN RATCLIFF*






+++ SCRIPT: Jim ALEXANDER +++ ART & LETTERS: David LYTTLETON +++

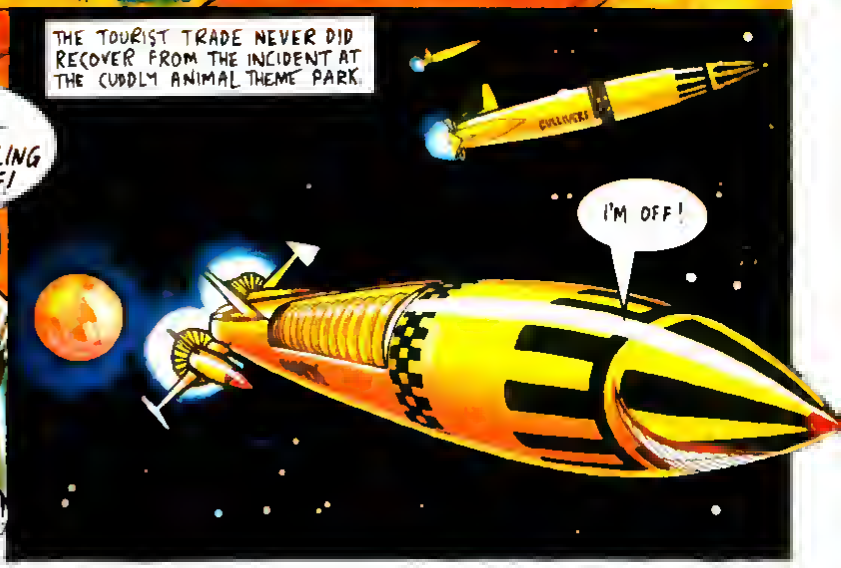

BUT EVEN IN GELFWORLD, ONE MANS PARADISE CAN BE ANOTHER MAN'S NIGHTMARE
SLAVES! THAT'S WHAT WE ALL ARE!
SECURITY CONTAINMENT CELL
STRICTLY NO ENTRY
TO BE SAT ON, TROD ON PLAYED CHESS UPON!
FORBIDDEN TO SHOW OUR TRUE SELVES FOR THE SAKE OF HOLIDAYMAKERS KEEPING DOWN THEIR BREAKFASTS!
DRIGG
MORE HATE
FELLOW GELFS, YOU MAY HAVE LOCKED ME UP, THROWN AWAY THE 'KEY..
BUT HEED THIS! IT'S TIME TO RISE UP AND START REVOLTING!
FOR MANY YEARS GELFS HAD REMAINED IMMUNE TO THE RAVINGS OF THE DISSIDENT NAMED DRIGG THEY WERE QUITE CONTENT TO GO ON PLEASING HUMANS
HOWEVER, AS EVERY ORGANISM AND OBJECT IN GELFWORLD CONSISTS EXCLUSIVELY OF TRANSMUTED GELF- INCLUDING DRIGGS PRISON BARS, GUARD AND TOILET SEAT- IT WAS PERHAPS INEVITABLE THAT, ONE DAY
DRIGG WOULD GET THROUGH!
I'M WITH YOU, BROTHER
GOOD ONE!

CHOMP
SLURP
SPLUT
REVOLUTIONS DON'T COME MUCH BLOODIER!

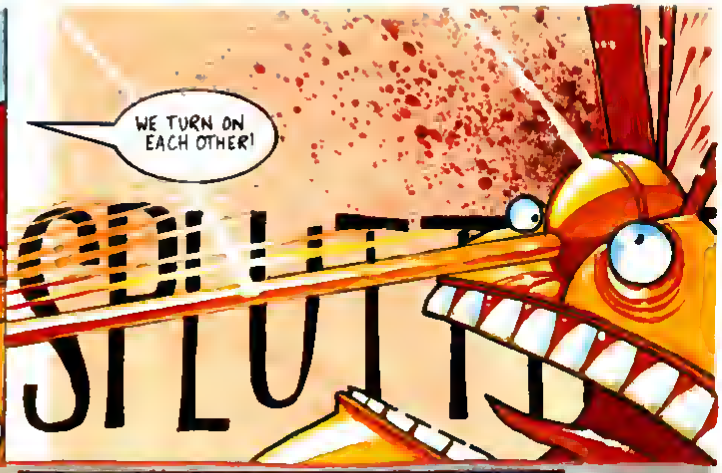
WHAT CHILDREN? I HAVEN'T SEEN ANY CHILDREN?
CHOMP
BURP

CUDDLY ANIMAL THEME PARK
ARGH!

FOR TOO LONG WE HAVE DENIED OURSELVES OUR DARK SIDE.
FOR PLEASURE GELF NOW READ – PSYCHOTIC KILLING FRENZY GELF!
ARGH


THE TOURIST TRADE NEVER DID RECOVER FROM THE INCIDENT AT THE CUDDLY ANIMAL THEME PARK.
I'M OFF!

OH DRIGG, SELF APPOINTED DICTATOR OF GELFWORLD, THERE ARE NO TOURISTS LEFT TO DISEMBOWEL. THEY ALL WENT HOME!
AND I AM UNABLE, AND UNWILLING, TO STEM THE EXPLOSION OF VIOLENCE IN THE COLLECTIVE GELF CONCIOUSNESS
THE SOLUTION IS SIMPLE!


WE TURN ON EACH OTHER!
SLUTS

AND SO, WITH DRIGG'S DECLARATION, IT CAME TO PASS...
GELF WAR!
UH?

ERK!
BLAM

A-HA!
PEEEOOOOO

WHERE WILL IT ALL END?
HEY, I NEVER CLAIMED IT'D BE A PLEASURABLE EXPERIENCE, RIGHT?
AH, RIGHT.

# HOLLY GRAMS

Dear Red Dwarf,
I just thought that I would write you a small letter to tell you what a totally amazing magazine you have there. I have been a Red Dwarf fan since series 1 and have enjoyed every one up to now. To all those critics out there who find the smallest faults with everything, remember one thing - if you go looking for faults you will invariably find them. I don't, I just enjoy the shows and the books and the magazine and just hope that there will be more. My only criticism is that I hope Mr Naylor and co. do not sell the film rights to the Americans, for they sure know how to murder a good show. This is just my personal opinion, but it wouldn't be the same with different actors playing the parts of Lister, Cat, Rimmer and Kryten and I doubt I would go and see an American Red Dwarf. If they had any sense at all they would have the film made in Britain for the British public with the same fine actors who portray them now.
James Allan, Glasgow

*Well, Mr Naylor and Mr Grant definitely have plenty of sense and I think they'd make a Red Dwarf film in Britain if they could. Unfortunately, with the British Film Industry almost nonexistent, the odds (and the money) do seem to favour the American studios. But will it ever happen? Don't hold your breath, James.*

To whopotato it may concern,
So, you measly humans are annoyed that the Red Dwarf Series 1 videos are still not available. Heh, heh, heh. I, King of the Potato People and Almighty Ruler of the Planet Spud (although I will permit you to call me 'Your Gracious, most high and exulted Potato-e-ness' if you so wish) shall tell you. I and my legions of trustworthy spuds have captured the BBC, and are holding all the Series 1 videos to ransom! If you should ever wish to see them again send all Red Dwarf merchandise to The King of the Potato People (A.R.O.T.P.S.), The Planet Spud.

*Wow, a lot of people might suppose that whoever sent us this letter must be a potato short of a full mash. But I reckon it explains a lot. I always knew there was something damn funny going on with those videos.*

Dear Mike
Congratulations on the hoopiest magazine on the newsstands. I've been with you since [Volume 1] issue 1, which a nice sales rep from Fleetway sold me at the big London comic convention last year. So here is my best and worst of Volume 1.
Best issue - 8
Best cover - Issue 5
Worst cover - Issue 4
Best story - 1. Ace of the Rovers, 2. Space Monkeys, 3. Ace Rimmer, Space Adventurer
Worst story - 1. Wetware, 2. Fashion Vistims, 3. Androids
Best feature - 1. Red Dwarf USA, 2. Rimmer's Angels, 3. Are You a Red Dwarf Fan?
Worst feature - 1. Red Dwarf Fun Page, 2. Fixing Reality, 3. All Things Kryten Beautiful
All in all, it is a smegtastic (and poptabulous!) magazine and I hope you'll be around for a long time to come.
Gareth Preston, Bolton.

*Thanks for your nominations for greatness and smegginess, Gareth. It's always interesting (and useful) for us to see which stories/features/covers go down well and which don't.*

*Samantha Carmichael is a Red Dwarf fan living in Australia, and this is the kind of thing that her friends send her. That's right, it's a picture of the penguin of doom himself... Mr Flibble. Have you ever thought of trying to find a new friend, Samantha?*

Holly, GOODBYE,
This is a suicide note from me and my friend, due to the fact you are NOT appearing in the new series of Red Dwarf. We wish to leave all four videos (Series 2 and 3) and books and magazines in your possession. Whoever the bastards are that nicked Red Dwarf should be hung, drawn and quartered. When we read about you leaving the programme we were in a state of shock, we had to stop ourselves from committing suicide before we wrote this letter, as we worship the ground you walk on (ha, ha). The picture of you in issue 13 was so beautiful that I had to buy another copy, as we slobbered over the first one. By the time you read this line we'll be gone. Love and kisses, see you in Silicon Heaven.
Scott Clark and David Dempsey, Airdrie

*One thing you can say about commited Red Dwarf fans - at least they don't take their interest in the show too seriously.*

Dear RDS,
I'm afraid I'm going to be a real smeg head and start by complaining about your failure to give us any warning about the book of scripts, 'Primordial Soup' coming out - at least I can't find any reference to it. Anyhow, apart from this the Smegazine is brilliant, although it would be good to see the occasional quiz like those in the earlier issues. Also, is there any chance of some sort of binder being produced, so we can all keep our copies of the Smegazine in pristine condition. Up till now I've kept my copies in A4 document wallets, but I don't think that the new-look Volume 2 issues are going to fit.
Sarah Gurd, Farnborough

*You're probably right there, Sarah. I'll look into the possibility of having binders made, especially if other readers would like them too. As for the sudden and unheralded appearance of the script book - we weren't the only ones taken by surprise by it, I can promise you, but at least we had some to give away last issue. Happy now?*

Hi smeg heads,
Just writing to say how much me and the wife enjoyed the Trek Dwarf convention in March. Best weekend we've spent in ages (well, except the weekend of our wedding!). We made new friends, got drunk, managed to see most of the first series for the first time (except 'Waiting For God'), met Danny John-Jules and, most exciting of all, we met Mike Butcher and Jane Killick from this brilliant mag (creep, crawl, lick). In fact, we had such a smegtastic time we can't wait for Dimension Jump '93. The only trouble is we don't know when or where it is, or how to enrol. I don't suppose you could help? (If you print this, I'd like to say 'Hi' to Andy, Keith and Barny from the con - 'Hi, lads!')
James "Kryten" Leader, Loughborough

*You mean they had alcohol for sale at that convention? Smegging hell, James, no-one told me about that - I was drinking coffee and mineral water all day. I'll try to make up for it at Dimension Jump '93, details on which can be found on this issue's news page. Check it out!*

Dear Red Dwarf,
After reading Lianne Evan's letter in April's edition of the RD Smegazine, we were wondering if you could put your IQs together to solve this very small but mind boggling problem. In the Red Dwarf III episode 'Marooned', how the smeg do you explain the presence of a can of dog food on board Starbug 1? We have thought long and hard about this, even to the point where we thought they must have got it in the Red Dwarf II episode 'Parallel Universe' - but as you know, cats don't like dogs, Lister was too busy getting pregnant and holograms can't pick up anything. Maybe we could get Jake Bullet to to solve the case. (By the way, our daughter is 6 months old & laughs whenever we put a RD video on. So is she counted as the youngest fan?)
Al & Jen Milne, Wickford

*Why should there be a can of dog food aboard the Starbug? Hmm. Something tells me I should have given this letter to Maxine for the Junior Encyclopedia page. Anyone got any theories? (And yes, you may well have a claim for the youngest fan there, despite the quite ghastly letter I had recently from someone who insisted his sperm were Red Dwarf fans. I wouldn't like to be in the room when he's watching the programme.)*

*Here's another young fan of Red Dwarf - 7 year old Tony Peak, pictured two years ago wearing his home made Kryten outfit. Makes you want to start mopping the floor and drying those dishes, doesn't it?*

**HOLLY-GRAMS**
**Red Dwarf Smegazine**
**Fleetway Editions**
**25-31 Tavistock Place**
**London WC1H 9SU**

# THE HOLOGRAM PROTECTION AKT 2143

## AS AMENDED FROM THE HUMAN RIGHTS AKT (UPDATED 2100), THE HOLOGRAM RIGHTS 2141, AND THE LAST RITES ACT 2142

This akt was possed by the Universal Government (Earth Branch) in the year of our alleged Lord 2143, in conjunction with the WHO GIVES A MONKEY'S? akt of 2032.

### SECTION ONE: HOLOGRAMMATIC EXISTENCE

The decision to create hologrammatic life is at the sole discretion of the organisation/individual to which the hologram will be deemed to belong to. No outside influence or request will affect such a decision, be it a legal injunction, a note from the hologram's mother, or any other such persuasive document.

Holograms have a right to existence, provided they accept the duties bestowed upon them by said 'owner'. Should a hologram refuse these duties, the owner may cease to pay for his or her hologrammatic survival, although any paid up instalments must be honoured. In such a situation, the owner is free to never speak to the hologram again.

Holograms granted hologrammatic life are to be known as holograms. Under no circumstances is it legally acceptable to refer to such personages as "that dead git", "that deceased bastard", or any other label or title which may cause offence, upset, disturb or severely get up the nose of the hologram in question. Nor is it reasonable to make undue references to death, the existence of an eternal soul, or any other similarly discomforting philosophical concepts of mortality.

### SECTION TWO: HOLOGRAM PROTECTION

It is unreasonable and illegal to switch off a hologram who fulfils the requirements of Section One, except where it is in favour of a person of higher status. Persons of higher status than a hologram include all superiors, be they living or dead, all Captains, bosses and other persons termed "sir" to their face; and any living person whatsoever. Laboratory animals may or may not be deemed superior to a hologram, depending on the identity of the hologram in question. Accepted conventions dictate that a living amoeba outranks a dead third technician.

No hologram should be walked through, nor be expected to tolerate having things thrown through him or her.

The rights and status of hologrammatic existence are bestowed upon all holograms, but any light bees, hologram projection cases, computer simulation equipment, hologrammatic manuals and "How To Cope With Your Death" booklets remain the property of the hologram's owner.

In the event of the death of a superior and the consequent replacement of a hologram, known associates must be provided for before the termination of said hologram. If requested, a memorial service, a second funeral, or a vaguely emotional goodbye is obligatory. Should the hologram in question break the stated code (written or otherwise) of his or her owner, the above may be ignored and no farewell of any type is required, apart from a salute - often making use of less than three fingers.

### SECTION THREE: HOLOGRAM DEFENSE

All holograms are to be protected under the rules and regulations of the said owner, but for personal protection holowhips, holo-knives or similar offensive weaponry may be kept with official licensing. Any hologram discovered to be harbouring such items illicitly (with or without the correct batteries) is liable to be held, interrogated, metaphysically abused and summarily terminated following a cursory and quite routine inquiry into the matter.

Holograms have the right to a dead attorney should they wish to pursue any legal matter, including the enforcement of this akt. However, such an attorney would have no authority in a court of law in accordance with the old adage "dead men tell no tales, even when they come back as holograms".

**TERMS AND DEFINITIONS**

**Holograms:** Dead persons brought to artificial life by use of powerful computer technology.
**The owner:** The person or company financially supportive of the hologram.
**Holowhips:** Nasty dangerous things wielded by holograms in one form and used against them in another.
**Holo-knives:** See Holowhips.
**Similar weaponry:** Yet more nasty things rather like the last two.

**Note: In accordance with Section Two, Paragraph 1 of this akt, David Lister was charged with the undue, albeit temporary termination of Arnold J Rimmer after a visit to the Waxworld theme park. Presiding judge was Holly, she being the senior representative of the 'owner' - the Jupiter Mining Corporation. The trial was convened at the request of Mr Rimmer, but the case was dismissed following Mr Lister's announcement that he had just discovered an ill amoeba.**

# TREK DWARF

Several hundred Red Dwarf and *Star Trek* fans descended on a hotel in Leicester one weekend at the end of March, to celebrate their favourite programmes in a plethora of video showings, guest talks and silly games

The highlight of the weekend was undoubtedly the arrival of the Cat himself, Danny John-Jules He came to Leicester fresh from filming Red Dwarf VI, or more accurately, the party to celebrate the end of filming of Red Dwarf VI Such was the convention's desire to have him there, and Danny's resolve to be there, he was chauffeured up to Leicester by one of the convention committee straight after the party at 4 o'clock on the Sunday morning

By Sunday afternoon, the main hall was packed as Danny took the stage to recount his life as a spaced-out feline He was able to give an insight into the behind-the-scenes world of Red Dwarf, and some teasers about the new series in answer to questions from the audience He was then whisked off for an autograph session, the queue for which was so long it blocked off the entrance to the hotel

The main guest from the world of *Star Trek* was Richard Arnold (nice to see him wearing a Starbug sweat-shirt), who worked closely with creator Gene Roddenbury until Gene's recent death In his talk he was able to reveal something about the episodes of the show as yet un-screened in Britain, and what it was like to work closely with the people who make it.

By far the biggest component of the convention was the video room Viewings of the rare first series of Red Dwarf were packed, as were the showings of new Star Trek episodes Unfortunately, the American Red Dwarf Pilot (which remains unbroadcast in any country), couldn't be shown as promised TV company Universal actually sent the convention organisers a copy, but under strict instructions not to show it Anyone who understands this warped American logic can send their answers on a postcard to Mr Spock, c/o Vulcan.

For fans who didn't want to come away from the event with square eyes, there was a chance to take part in everything from laser battles to Junior Angler The most memorable, however, was a game of Ambo-jitsu The idea behind this was a friendly fight with a few sticks, but it turned into a raucous display that nearly knocked out the referee The audience loved it

Trek/Dwarf was the only place where you could buy Lister's dreadlocks, which had spent the previous eight weeks attached to Craig Charles' head These went for a snip at £55, and were bought by convention organiser Rob Collins who has promised to put them back up for auction next year Other Red Dwarf memorabilia, including signed T-shirts, books, a magnificent piece of original artwork by Smegazine cover artist Colin Howard and an exclusive "Zero-G Football" T-shirt from Lister's first and second series' wardrobe, all sold well The auction raised over £1000 for four charities - Sense (a deaf, blind, rubella charity), Comic Relief, Cerebral Palsy and Cancer Research

The winner of the fancy dress was Jenny Gubby who took on the form of a hand-maiden from Red Dwarf V's Terrorform She looked radiant after receiving a congratulations kiss from Danny John-Jules, but admitted to being just a little disappointed not to have the chance to rub oil over Rimmer's naked body

The fun went on late into Sunday night, with Danny John-Jules joining in the disco and mingling with fans well into Monday morning— and what's more the organisers want to do it all over again next year!

*Jane Killick*

PHOTOS JANE KILLICK

# KOCHANSKI'S BACK!

**One-time pop legend Clare Grogan makes a welcome return to Red Dwarf in an episode of the new series due to be screened later this year. Jane Killick was on hand to quiz Clare about her two separate career paths as she reprised her role as Kristine Kochanski following a four year break...**

Kochanski is part of Lister's dream She is his unfulfilled fantasy, and just as dead as every other human being that Lister has ever known She is kept alive only by his desire and his continual hope that her personality disk can be used to bring her back to life, or he can return to the past and save her from the disaster that wiped out the rest of the crew

Third Console Officer Kristine Kochanski, alias C P Grogan, has appeared in series one, two and now six of Red Dwarf But at the time of being cast in the role, she was known by most people as *Clare Grogan*, the lead singer of 80s group *Altered Images*, and co-star in the film *Gregory's Girl*

Apparently she wasn't exactly first choice to play Kochanski "They asked Alexandra Pigg to do it," Clare recalls "She couldn't do it and I was available, so that's how I got the part of Kochanski "

Clare had already made the break from pop music into acting, but that's not why she changed her name "[It was] because of [the actors' union] Equity," she says "There's already a Clare Grogan who's an actress and she got there first, she got her Equity card before I did, so I have to be C P and she gets to be Clare Grogan If I call myself Clare Grogan, she gets very upset about it and sends me stroppy letters "

On the Red Dwarf set she's known as 'C P ' to some people, but most of the crew opt to call her 'Clare' "There are a few people who actually call me C P because they are my initials - Clare Patricia," she says "I don't mind at all, but I think to most people I'm Clare Grogan It's really quite difficult to shake off the name that you've had for thirty years "

Although Lister had a close relationship with Kochanski in the books, as far as the TV reality was concerned in episode one he never plucked up the courage to even ask her out By the end of that episode, a radiation leak and three million years of decomposition had reduced her to a pile of dust, so presumably he never would Clare remembers turning up on set ready to appear in this episode "The first time I did a Red Dwarf, I arrived in the make-up room of the BBC in Manchester and they actually had a photograph of the other Clare Grogan on their mirror! And I sat down and everything, and I said to the girl, 'you may or may not

notice, but I look quite different from that photograph' She went, 'you look really different', and I went 'that's actually because that s not me!' So I thought that was quite funny "

Like all the actors in tha first series, she had to perform in front of a studio audience as well as the cameras Clare says it was enjoyable, but quite different to being in a play "It was the only time I've ever done that, actually, and I really quite enjoy audience reaction I must admit it's got its high points, but it is kind of stopping and starting stopping and starting... but audiences love watching shows getting taped "

Her second appearance was in *Balance of Power* when Rimmer commandeers Kochanski's datadisk to masquerade as her hologram After that, she returned in the second series to appear in *Stasis Leak*, "We were in Manchester in a hotel room where I d just married Craig Charles " She corrects herself quickly: "I married *Lister* obviously I didn't marry Craig Charles!"

There were actually two Listers in that scene, as the present Lister sees his future self on honeymoon with Kochanski That was achieved through the oft-used split screen technique, where two halves of the scene are filmed separately, then joined together afterwards "It was really straightforward, whatever technical things were going on, they really didn't get in the way," asserts Clare "I think we just had a good time It was just quite funny, I mean, Craig is really really good fun, so that always relieves the pressure a bit, and the tension, when he starts mucking about "

Although Kochanski only appeared in three episodes before the character took a four year break, her memory is kept alive by Lister, who continues to lament his lost opportunity to get to know her better

"I think Kochanski was one of those characters that was in the first couple of series as a bit of a tease to Lister," says Clare "It's always only been a very small part, it's never been a big part, but for

**"Everybody knows Lister's shoe size, what colour underpants he wears."**

whatever reason, it's stuck in people's minds I don't know why, I really don't "

Since those early Red Dwarf days, Clare has been quite busy, even though she's had few television appearances "I've been doing quite a lot of things. The last TV thing I did was the last series of *Taggart* which I did last year It was really nice because it was up in Glasgow working And I ended up staying in Glasgow doing a play up thare, and then coming down here and doing it here So I have been around, but probably not very high profile "

In Red Dwarf VI, Clare makes a surprise return as Kochanski It's given her tha chance to be reunited with the rest of the Red Dwarf crew "It's like deja vu, it really is," she says "I was pretty surprised to get the phone call It's actually really, really nice to be back Everybody around [the programme] is so into it that it's really, really good fun "

She looks quite different to the Kochanski of old She has brown hair and a new tough image But Clare thinks long and hard before revealing what Kochanski is doing back in the Red Dwarf universe "Ummmmmm, well she returns," she says "I'm trying to think of the best way to say it that won't give it all away too much, because it would kind of spoil it if you knew Shall we just say that she does return and anything could happen "

After all this time, Clare is surprised that people still think of her as Kochanski "I think they do," she says "[Red Dwarf] has such a huge cult following, as you know better than anyone Everybody knows Lister's shoe size, what colour underpants he wears, so for some reason I think my character has kind of stuck I've really no idea why, but it has It was a really lovely part, It was brilliant fun doing it, but as I say it was such a long time ago I'm absolutely thrilled to be back and involved, especially because it's gone so well and stuff like that, but I don't really remember too much about it "

Her previous career as a pop singer lies even further back in her memory *Altered Images* had six top 40 hits between 1981 and 1983 Probably their best remembered record is *Happy Birthday*, which just missed out on the number one spot

**"It took me a really long time to be able to listen to those records."**

"I look back on it with the fondest memories ever," Clare smiles "It was just a really great experience to have gone through, but I was a completely different person because I was so young at the time and it was so intense When I broke away from it I do think I kind of pressed the erase button a bit, but all tha memories of it are so hazy I mean, Chris [Barrie] just asked me what year *Happy Birthday* was released, and I really couldn t tell him because I haven't a clue I loved it, I really did, but it's something that you do once and then that's it, you can't imagine being involved in something like that again "

Clare still hears her records on the radio, which brings back some of those hazy memories "I feel, at tha nsk of sounding conceited - because at the whole time I was doing it I never thought anything of it - now I really feel quite proud of myself But it took me a really long time to be able to listen to those records I don't own them, I don't have any of them I'm sure my Mum's got it all stacked away somewhere, but I don't have any of it, I don t have scrap books - I really regret it now I don't even have any of the videos we made Now I'm a bit older and I can look back on it and not be so critical - not go 'Clare you're an embarrassment to your family, to your friends' - now thet I've got a bit of distance from it, I can look back and think, 'God that was quite good fun and that was nice' So when I hear my records on the radio now I turn the radio up " ✪

Photo by Terry Lott

PERSONALITY plus

the feature with the great free gift!

# CLARE GROGAN

## Altered Images

Every successful film and top-ten hit singles mean that if you don't know who CLARE GROGAN is now you probably never will But her fairy story rise to stardom hasn t gone to her head Home remains in Glasgow for instance where she lives with her parents — and where Mum still cuts her toenails for her would you believe? Not what you might expect from the girl who gets the guy at the end of the film Gregory s Girl which was Clare s acting debut and one of the most successful films of 1981 But that s Clare all over When she s singing, she fronts the Glasgow band *Altered Images* and their hits to date show the band have a great future in front of them Their music is happy and vibrant, and with Clare s sometimes pretty, sometimes powerful vocals heading them, their sound is unmistakable!

WITH Clare very much in mind, and with the kind help of her record company EPIC you ve the chance to get a free copy of the first *Altered Images* LP called *Happy Birthday* All you have to do is send us a postcard, with your name and address clearly shown and with the answer to the question What was the highest position that *Altered Images* achieved in the charts with the *Happy Birthday* single? Send your entry to

EAGLE/*Altered Images Freebie*, *IPC Magazines Ltd*, *King's Reach Tower*, *Stamford Street*, *London SE1 9LS*

The first 10 correct readers' postcards pulled out of the bag on Monday, 19th April, get the LP.

*Back in the heyday of her pop career, Clare's face appeared in all tha top magazines ... including Fleetway's newly relaunched Eagle comic - she took over the back page of issue 2, dated 3rd April 1982!*

# REF DWARF

# DUANE DIBBLEY

MIKE VAUGHAN

**NAME:** Duene Dibbley. (And if you think it was easy trying to find out how to spell that, you cen think ageinl)

**KNOWN ALIASES:** Otherwise known es the Cat, but that's e long and confusing story, which is told in more detail below

**SPECIES:** Sub-human; in the Cat's words, "a no-style gimbo with teeth that druids could use as e place of worship!"

**OCCUPATION:** None, although he'd probebly like to have been a train driver or a computer programmer.

**ORIGINS:** Duane Dibbley was born e geek on a twenty-third century world of fascists. Desperate to escape the Ministry of Alteration's death squads, his own meaningless existence and, most of ell, those damn teeth, he paid a fortune to be plugged into the Leisure World-owned Totel Immersion Video Geme, 'Red Dwerf', participating in the scenano with e group whose eventual score would have made the English cricket teem look successful by comperison! Immersed in the fantasy surroundings of the geme, he took on the role of the Cat, e character who was his complete opposite. Naturally enough, his emergence from the game some four yeers later hed e completely disorienting effect, the reelities of his life almost driving him to suicide Fortunately for him, all turned out to be illusion, he reelly was the Cat after all, the Duene Dibbley persone being merely the creation of a Despeir Squid induced hellucination. And so, he lived superficielly ever after.

**EDUCATION:** Pretty standard. Art and Design was not one of his study options.

**SKILLS:** Being quite as unfashioneble as Duene is almost as difficult as echieving the opposite. He has learnt, over the years, to spot a peir of bri-nylon trousers or en anorek at forty paces across e crowded clothes shop, and he is certainly the only person in existence who cen spend an efternoon in the most fashionable tailors on the plenet and come out with a woollen tank top end fleres. He can elso remove bottle tops with his overbite, but that's enother story.

**HOBBIES:** Hmmmmm, at a guess, we'd say something elong the lines of stamp collecting, computer progremming and – most absolutely, definitely – train-spotting! And perhaps bus-spotting too...

**MUSICAL TASTES:** Abbe, the Carpenters, the Bay City Rollers gat the idee?

**ROLE MODELS:** Strangely enough, himself – or to be more precise, his reel self, the Cat, that epitome of coolness by whose naturel good taste and luxuriously superficial lifestyle Dibbley was so besotted that he frittered awey his life savings for the opportunity to actually become his idol, at least for e while

**KNOWN ASSOCIATES:**
– Sebestien Doyle, the mass-murdering head of the fascist Ministry of Alteration, who became Dibbley's companion in the 'Red Dwerf' geme.
– Billy Doyle, Sebastien's drunken tremp of e half-brother, who did likewise.
– Jake Bullat, the herd-hitting, no-nonsense Private Eye from Traffic Control, who completed the group

**GROUP AFFILIATIONS:** No reel information eveileble However, it is quite safe to assume that, being the type of person he is, Duane isn't exactly one to become *affiliated* with groups as such; rather, he would tend to fulfil that ever present role of the sad git who stands at the back of the room being studiously avoided by those people who reelly don't want to be pressed into e half-hour conversation about the new 'livery' of the local bus company or what time the 3.17 to Cleethorpes rolled out of Victona Station this afternoon Groups to which Duene is quite likely to belong include Trein Spotters Anonymous and the Campeign for the Restoration of Altrincham's Platform.

**AMBITIONS:** In the long-term, to aspire in his own right to the dizzy heights of good taste of which his elter-ego wes naturally possessed; in the more immediate future, he wishes to possess at least one fashioneble item of clothing

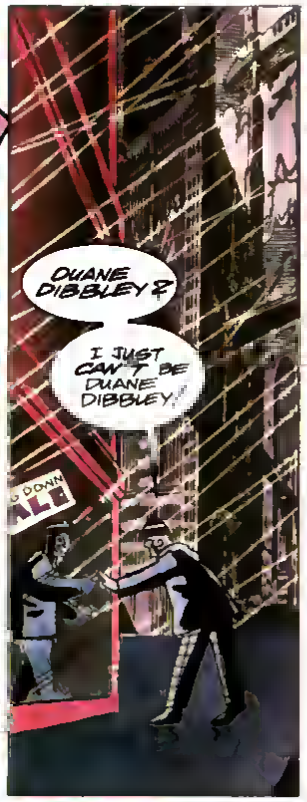
# Duane Dibbley

PART 3

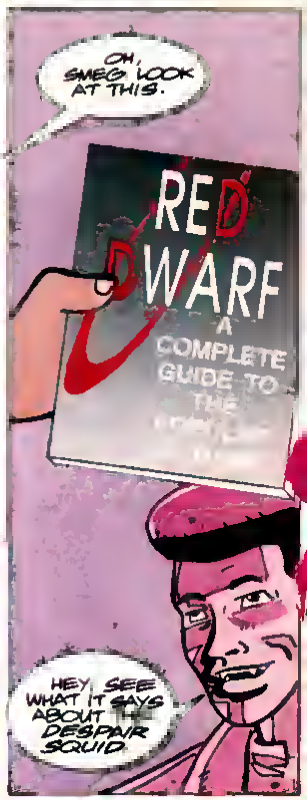
## Home

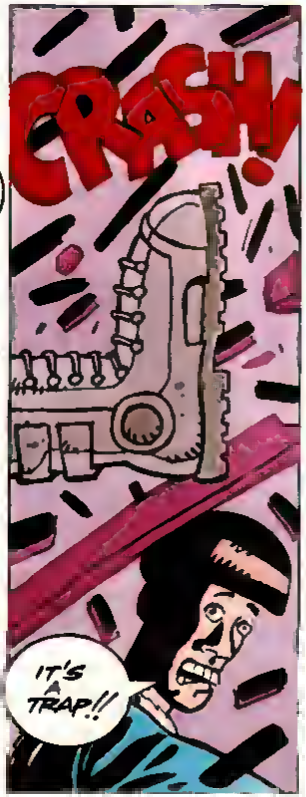
DUANE DIBBLEY IS ON THE RUN. HE IS WANTED BY THE POLICE IN CONNECTION WITH THE MURDER OF SEBASTIAN DOYLE, FORMER HEAD OF THE MINISTRY OF ALTERATION.

DIBBLEY ONLY HAS ONE GOAL IN LIFE - TO FIND OUT THE TRUTH ABOUT HIMSELF. HIS ONLY FRIEND THE GHOSTLY IMAGE OF THE CAT - THE PERSON DIBBLEY BELIEVES HE REALLY IS.



••• SCRIPT & ART: Nigel KITCHING ••• LETTERS: Woodrow PHOENIX •••





TO BE CONTINUED!

# NEWS FROM THE OMNI-ZONE

**Adrian Rigelsford is back with more news from the various alternative dimensions of Telefantasy and Science Fiction...**

## CASUALTIES OF THE SPACE WAR

As soon as Paramount Television announced their plans to make a further STAR TREK series which would run alongside STAR TREK THE NEXT GENERATION countless plotlines and scripts started to land on the desks of the Executives at every major US TV network It was all too clear that STAR TREK DEEP SPACE NINE could be the trigger to start a revival in SF on television, and nobody wanted to miss out on cashing in on the trend But out of all the contenders only three rival series have made it to the small screen

And the first of these to fall a casualty of the intense competition, was SPACE RANGERS This had Pen Densham, one of the creative team behind ROBIN HOOD - PRINCE OF THIEVES as one of its principal creators Only 4 episodes were broadcast before the axe fell and there s little chance of it making a comeback

TIME TRAX is, if you like, wounded Created by Harve Bennett, who oversaw the first 5 STAR TREK movies TIME TRAX is still being aired but its credibility is not what it could be and the axe appears to be hovering over this show too

The main contender for DS9 s thunder has been BABYLON FIVE all along There is a certain degree of animosity between the DEEP SPACE NINE and BABYLON FIVE crews, as both shows are set on space stations Apparently there are claims that DS9 stole the premise of BABYLON FIVE, but the two series do approach the the format entirely differently DEEP SPACE NINE has now completed its first full series while BABYLON FIVE has yet to progress further than its initial two hour pilot

As the American press has observed BABYLON FIVE could stand more of a chance should a series start at the end of this year or the beginning of next year However it will certainly have plenty of competition Steven Spielberg has been working on a new major science fiction show, with his last TV project, AMAZING STORIES, long since dead SEA QUEST will reunite him with old JAWS star Roy Scheider for a fantasy adventure series along the lines of the old series from the 1950s, which starred Lloyd Bridges now more familiar for his work on AIRPLANE HOT SHOTS and HONEY I BLEW UP THE KID!

Meanwhile, it was as near a certainty as you can get that STAR TREK DEEP SPACE NINE would be a success, and audiences in the USA have been more than receptive to it making the show quite literally an instant hit With all the cast on 7 year contracts it looks as though DS9 will run and run

STAR
(See FROM

## BACK FROM THE PAST

What can only be described as a telefantasy curate s egg has recently been unearthed in America close to 20 years after it was last seen in this country Long before STAR COPS used the problems of survival in deep space as a running narrative there was another series which tried to show what life would really be like in outer space MOONBASE THREE was never repeated after its initial run of six 50 minute episodes and the original master tapes were lost from the BBC Film Archives years ago

So when word reached the UK that the series had suddenly turned up on the sci fi cable channel in the USA, the hunt was quickly on for the original prints of the series that the station was using Set in the year 2003 the main stars were the late Ralph Bates and Donald Houston The stories steered clear of the normal trappings of a typical SF show pushing alien invasion plots to one side in favour of psychological dramas and claustrophobic thrillers

The show was made by the then current DOCTOR WHO team of Producer Barry Letts and Script Editor Terrance Dicks, while they were overseeing the eleventh series of the Time Lord s own adventures Veteran DOCTOR WHO Director Christopher Barry (no not that Christopher Barrie) was called in to handle three of the episodes, while Ken Hannam took charge of the other three DEPARTURE and ARRIVAL came first, followed by BEHEMOTH ACHILLE S HEEL, OUTSIDERS CATOR AND POLLUX and finally, VIEW OF A DEAD PLANET Ideal as a candidate for a two volume video release MOONBASE THREE may well become commercially available before the end of the year

## FROM TREK TO TEK TO TREK

Pre prodcution work should be starting shortly on the eagerly awaited TV adaptation of TEK WAR the first of a series of futuristic thrillers penned by Captain Kirk himself William Shatner Shatner has been heavily involved in the development of his stories for the small screen and has signed up as Director on the 2 hour pilot film

The castings for the main characters have yet to be announced, but early rumours that Shatner himself would star as the hero Jake Cardigan have proved to be unfounded Should a series go ahead however appearances by the author as a supporting character have not been ruled out

With STAR TREK VII now looking set to happen, it seems that the superb STAR TREK VI THE UNDISCOVERED COUNTRY was not the final film after all although it is almost certain that it was Shatner s last voyage with the original crew

CIC Video are launching the Director s Cut of TREK VI on the sell through video market this month and we have a copy to give away along with a bumper bundle of other STAR TREK goodies All you have to do is name the episode of the original STAR TREK series that William Shatner did not appear in Send your answers on a postcard (with your name and address) write TREK GIVEAWAY clearly on the front and send it to the usual Smegazine address We even have 5 STAR TREK VI THE UNDISCOVERED COUNTRY T shirts for the runners-up

## LOST BUT NOT FORGOTTEN

With the vast majority of the Patrick Troughton DOCTOR WHO stories missing from the BBC Film Vaults, along with a few of the later William Hartnell stories BBC Enterprises are trying to meet the demand for more Troughton material with a further set of audio releases on double cassette packs later this year

The 6-part POWER OF THE DALEKS, Troughton s debut story, will form one release with the classic 6-parter FURY FROM THE DEEP following on from that with both stories featuring newly recorded linking narration by Doctor number four, Tom Baker THE MACRA TERROR and THE EVIL OF THE DALEKS were great successes last year with EVIL actually entering the Gallup Chart

Until the first of the abovementioned new releases appears BBC Audio are releasing TOMB OF THE CYBERMEN with narration by Doctor number three Jon Pertwee We have 10 copies to give away to people who can name the rodent like pets' kept by the Cybermen Answers on a postcard (or sealed envelope) to the usual Smegazine address Don t forget to write TOMB GIVEAWAY clearly on the front before you send in your entry

Adrian Santa Rigelsford will be back next month with more TV and SF news and lots more lovely goodies
Be here!

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